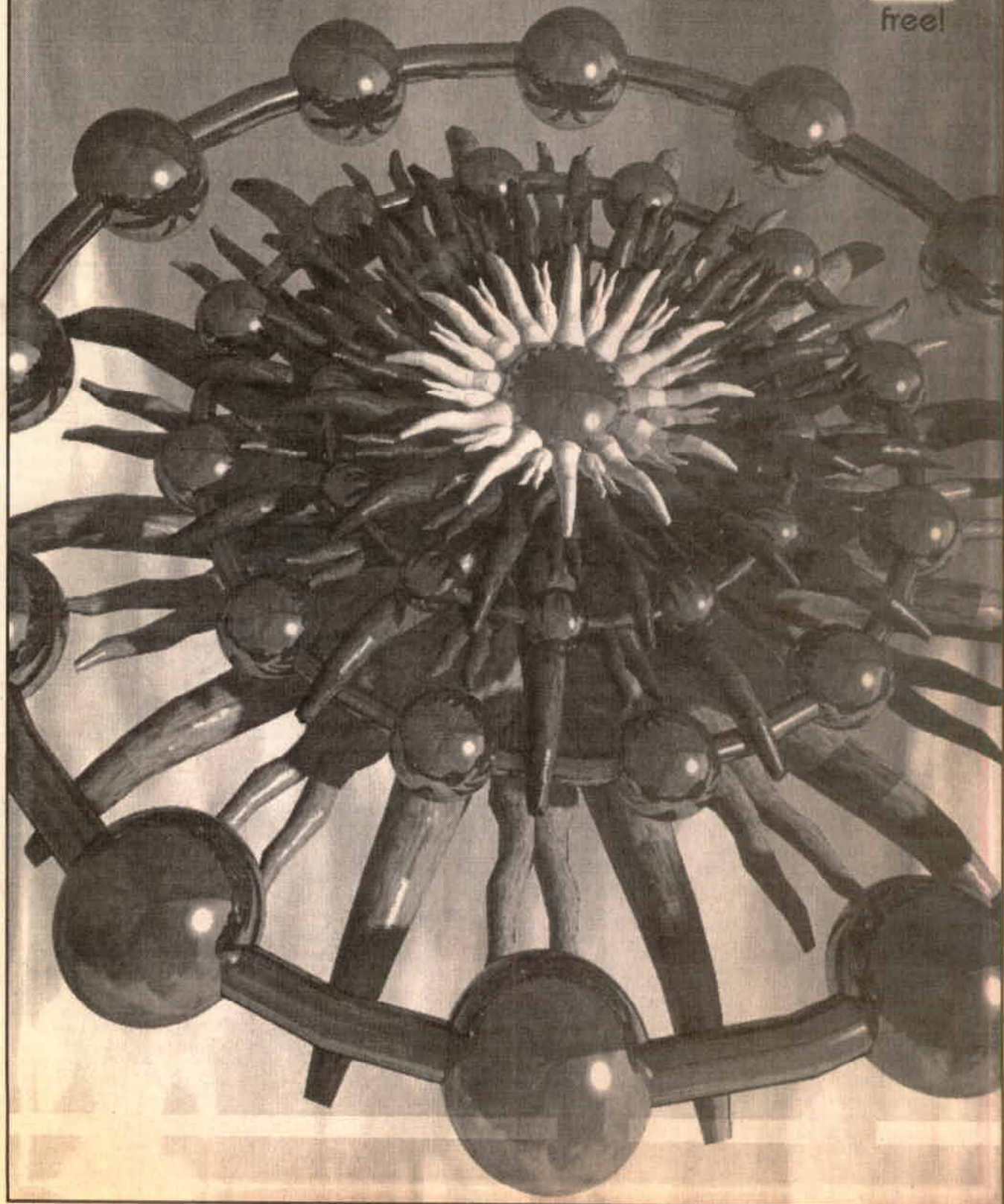


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Next Issue:

Interview with Oliver Leib, interview with the Deep Dish Boys, interview with Kenneth Graham of Control Team, new drum and bass section, more more more stuff. We're going for 10,000 copies it's time.

We are always looking for writers and photographers. If you are interested and you're not an idiot, please contact us. We are also looking for a graphic design/layout person in the Baltimore/DC area to intern.

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UP.

Unit Park

Dietrich, one of the three members of the now-defunct Prototype 909, is one of those guys who seems like he's been around forever. He's been a powerful creative element in the international techno scene for years, having released dozens of records with P909, on his own, and now with his new group Unit Park. He's recently started his own label called Hidden Agenda, and its first release (a 12" by him) will be out in November. He also plans to release about 6-8 12" a year, distributed by Sonic Groove NYC. He mentioned that the first Unit Park video was about to be shot.

DIETRICH

interviewed by Pezboy

I asked him to send me a brief autobiography, and the following is what he wrote:

"Grew up in Connecticut; played in a punk band for a bit. Bought my first 'real' synth when I was 16. Went to the University of Lowell in Mass. As a piano major for a short time. Did some industrial stuff for a few years; played in clubs in Hartford. Found techno in 91-92. Played at the Limelight in 92 live with Taylor [Deupree]. Didn't send tapes to record labels for years. Formed P909 in early 93 with Taylor. Wrote the first CD in one weekend; Jason [Szsotek] stopped by and we finished the album with him. Instinct Records signed it the next day; we signed a bad deal. The CD came out on my 21st birthday. I had moved to NYC a little before that with only \$200 in my pocket."

"P909 became a live thing. I started to DJ at ambient parties and released an ambient record. 94 was a lot of recording and gigging. 1995 was the year of many releases: 2 P909 CDs, Facit and Escape Tank on Instinct. More gigs, etc. I started to DJ again; more techno this time. Joined the Tension Records family full time. Left Instinct where I had been working for 2 1/2 years. A few deaths in my family slowed me down for a bit."

"96 saw Unit Park appear (the Rancho Relaxo Allstars). DJing a lot of techno parties around the world. Acid is dead. P909 was still touring and fighting the contract with Instinct. 97: Marduk release on Sonic

Groove. Video for Marduk (produced by eno-one) on MTV's AMP. The second Unit Park EP released. Booked up DJing and playing live almost every weekend of the year. New Prototype 909 CD (the last), new Unit Park CD, and first solo album coming out in November."

Pezboy: How specifically did Instinct screw you over? Any advice for producers who are in the process of signing to a label?

Dietrich: Hmmm... Instinct. It's hard for me to dis them too hard, 'cause I learned a lot while working there. But we signed a LONG deal for too little money considering the strictness of the contract - a 5 album deal with only a little in advance to start. But we didn't know any better. We also couldn't do anything under the name [Prototype 909] anywhere else without their permission. So advice to someone starting out would be: if you're signing a long term contract, it can be good, because that means the label is willing to support and promote you. But make sure the initial advance is good! And for people who want to be on a 'bigger' label, but also want to make sure that they can release other material wherever they choose: sign an exclusive 'project name' - Not your real name.

You've just announced the breakup of Prototype 909. What led up to this decision? Creative differences? Boredom?

Hmmm... Well, P909 has always been two sided, not three sided - so that aspect was

never fair to the third member. It boiled down to that situation getting to a point where it was hard to fix. We've been thrown off planes for our heated discussions, usually over who got to hit on the cute stewardess. It took us over two years to get another album done (that was also slowed down because of the Instinct contractual dilemmas). We had the usual band miscommunication problems. It was a good time, and we reached not quite 100 live shows. The new P909 CD is a good representation of where things came to be in the studio. We didn't reach our potential together on every minute of the CD, which is sad, because we should have. The live shows were much better. Three in a studio can be tough - fighting musicians are not pretty people.

P909 has sort of morphed into what is now "Unit Park." Gimme a rundown of the differences between P909 and Unit Park, both structural and creative.

I guess Unit Park morphed from P909. Taylor and I have always worked together, since the beginning of P909; but we started to make it a bigger priority with the P909 contract problems, lack of new material, etc. We played two shows this summer, much like P909 style with a little more structured techno-house feel, with the craziness of a P909 show. [note: I saw them at both of these shows, and at one of them they blew out the monitor. The other was at Dietrich's own party "Let's Play Doctor" in Brooklyn - five bucks for Surgeon, Prozac, Abe Duque, John Selway, Stroboscopic,

P909... it raged HARD] We have Unit Park hockey jerseys, and are working on a stage concept of two guys behind a pile of gear. The video is also in production. A video that was produced for me by ENO-ONE Designs for my Marduk project on Sonic Groove Records was aired throughout the summer on MTV's AMP, so we want to follow that video success with a Unit Park video.

One difference of Unit Park style studio-wise is the overall groove...it's a little groovier. P909 tended to be a little freakier, Jason being an electro guy. Also now Jason won't be in the studio eating all the pizza crusts. P909 played Mac games as a break, and UP plays SegaNHL97 too much. Creatively, P909 definitely loved to be abstract with a lot of synth sounds, Jason was usually making the 'lead' lines. UP is more jacky. P909 also had its own 'personality' - not even a mix of us three, but a completely separate beast. UP is a mix of Taylor and myself all the way. Comparing the UP CD with the new P909 CD you may notice that UP is more focused. P909 could never recreate in the studio what we had been doing live; this shows P909's lack of communication between all three members. We talked most before a show, and not as much in the studio. Our last few live shows were some of our best. Unit Park is not just 2/3 of P909 - it's a completely separate entity. Hopefully after the CD comes out and we start playing more shows this will be known.

Prototype 909, it strikes me, was a techno group that was all about jamming. Unit Park, however, has a distinctly more "mature" sound. Is this due to you and Taylor working particularly well as a team? Are you growing as artists? Have you changed the way you make your tracks?

Prototype 909 was based more on the 'live' aspect, and that played more of a part than the song concepts. Unit Park is the only project that Taylor and I are doing now (this is the first time we're emphasizing on only one project in five years). Also when we write we'll use any piece of gear, not just analog or one with knobs and a lot of realtime control. No limits in the studio now. I'm looking forward to the next album (Traylor Park) already - it's varied for a techno album.

Okay, so how do you guys go about writing tracks, anyway? Do you start off with a concrete idea and build from

there, or do you mess around until you find something you like, and then take off?

Usually we start with the new synth that Taylor has bought that day...This album was based on the grooves, so we went to work there first. Lately we've been starting with melodies and structures as well as the dance floor production. The actual starting point is always different - depends on what we've eaten, where we've been the night before...



How is techno changing? Where do you see it going? How does Unit Park fit into your view of techno as a genre? What do you want to accomplish with Unit Park?

Ouch, been waiting for you to ask this one. I've been listening to a batch of mixtapes I've been given recently. All are good, but they bore me completely. There is change needed more than ever in electronic music. The past 5-6 years have had their peaks, but... There is so much disposable electronic music now; I have fueled this also at times with some tracks, DJing minimal, etc. I think that there needs to be more soul 'in the machines.' A lot of producers have been only doing work 'for' the machines. That's a crazy sound, but make it say something more than that's a crazy sound. I'm still into a lot of minimal; there are still dozens of new 12's every week, so some are bound to do a little something new. As for Unit Park, we want to work at the live shows as much as the studio, and vice versa. That's all I can say - we have a master plan, but it will be seen soon enough... Our sound is 'minimal-full' if that makes sense - a little of the minimal style but with more interesting changes, new sounds, some bass lines, and a little quirkiness.

What's the deal with tours? Going to be playing out as Unit Park a lot? Would you like to play out as a DJ more than you currently do?

Unit Park has started to tour with a few October/November dates - one in Mexico. We will be playing out 1-2 times a month until the spring, when we'll work on a concentrated tour. I DJ in spells; I was playing 2-3 times a week in the summer, but I haven't pushed to spin at all in the fall, just a few gigs here and there. It's not easy to find time to write, perform live shows, DJ, and run a booking company without only having music on your mind. I do need to play a few times a month to stay in 'shape.' I'm playing a house set on Halloween in Memphis... should be interesting.

What artists do you look up to? Within electronic dance music? Outside of electronic stuff?

I'm mainly listening to classical and opera now, a great change of pace. As far as electronic: older Luke Slater 12's, Christian Vogel, Richard James CDs, a lot of my friends' records - Taylor's, Savva's, Neil and the Scotland crew. I also listen to a lot of darker music - ambient. This Mortal Coil, etc. My biggest influences over the years don't seem to show up with what I'm doing now; I was into punk/hardcore, and then industrial as a teenager, F242, MBM, Cabaret Voltaire of course.

This past summer I went to your Brooklyn party "Let's Play Doctor." It kicked total ass. What's your deal with throwing parties?

Presently I'm on a mission to throw good parties in NYC; we lack parties with the spirit that I fell in love with years ago. The parties are better in Eastbumbfuck than they are here; there is no reason for that. The best DJs in NYC don't often play here. I'm also going to bring a bunch of people to the states who haven't been seen before - mainly the crazy ones that the other countries are trying to get rid of.

Gimme the lowdown on your philosophies of 'rave.'

Huh. This whole 'movement' was started by people who were into the whole thing. At early parties, no one was trying to look like everyone else, take as many pills as they could, or bring their 12 year old neighbor with them. The respect for the music isn't there anymore; for a 'movement' based more or less around the music, there has to

be respect. too many promoters are out to make \$\$\$, not a good party or event. Look at other parts of the world - the music is respected by a more mature crowd. Electronic music is not looked on as 'cyber music' or out of the norm. Americans are afraid of change. How many kids own a synth or drum machine or sampler now? Techno has to move to the clubs over here. It has to a point in Canada.

As for drugs and alcohol, how can you say one poison is worse than the other? All I know is most of my friends are more up for a drink than a pill.

I'm working on an every other thursday club here in NYC; 'weekend' DJs on a thursday. I want to start something away from the present scene; fuck these promoters that will only promote for you if they get 10 comps and their stupid voicemail on the flier... what's that all about?... one number for a party will do. The only promoters I'll work with are down for the cause, not their wallet or image. Some of the biggest DJs won't play big events in the U.S.; we've scared them to stay in Europe or fly over there to play only.

Selected Discography

P909 Acid Technology CD/EP Instinct Records 1993
 P909 Transistor Rhythm CD/EP Instinct Records 1995
 P909 'The Kids Dont Care' EP Schmer Records 1997
 P909 'Joined at the Head' CD/EP Caipirinha Music 1997
 Dietrich Schoenemann 'untitled' Tension Music Vol.3 Tension 1996
 Dietrich Schoenemann 'untitled' Tension Music Vol.4 Tension 1997
 Dietrich Schoenemann 'Pluto-Circuits' Rancho Relaxo 1995
 Facil CD Instinct Records 1995
 UNIT PARK 'Mosquito' EP Plastic City US 1996
 UNIT PARK 'Digital Mobile Funk' EP Plastic City US 1997
 UNIT PARK Trailer Park CD/EP Plastic City US November 1997
 Marduk EP 'Classical Diversions' EP Sonic Groove November 1997
 Marduk 'Enhancement Purposes' EP Sonic Groove 1996
 Dietrich Schoenemann 'Decoder' EP E.M.F. 1996
 Dietrich Schoenemann 'Hidden Agenda' LP/CD Disko B late 97 ???
 Rancho Relaxo Allstars volume 1 CD Disko B 96
 EOX- Acid New York EP Hollis Haus 1995

UNIT PARK Trailer Park <Plastic City>

Unit Park's first CD is dope. I really like Unit Park a lot better than P909... UP is way more progressive and intelligent. UP's style is something new, very delicate, very groovy, always changing, morphing... Definitely a new kind of tech-house. Quite pounding at times. "Trailer Park", which starts off the album, is great progressive techno. All their stuff is way on the alien vibe... good aliens or bad aliens I don't know. "Squishy Sugar Girl" is some serious alien-pimp lounge music for you who dig that sorta stuff (heheh I do). "Mosquito" is a classic, all sorts of very "new" sounds... crazy changeup at the end, blows minds. "Quickiemart" is wicked neato tweaker house. "Battery Park" is great, "Bunny Killer" is EXCELLENT, "Igloo" is way out there on a neo-acid + alien alien cowbell ambient mind-voyage trip... come on guys, let's see this shit on 12" NOW! All in all a very solid first album from Dietrich and Taylor... KICKASS! <pezboy>

UNIT PARK Digital Mobile Funk EP <Plastic City>

A bit harder to grasp than their first EP, "Mosquito" (which we reviewed in a previous issue of Activated, number seven methinks). Solid tracks, just a bit on the more tweaked side of techno and tech-house. "Slamm" is a groovy number, but my fave is "Ugly Duckling," a very tripped-out minimal house tune that is definitely playable... use it when you want to chill out your set and bug out all of the party kids. <pezboy>

HOW PRODIGY IS TRYING TO STOP THE EVOLUTION OF HUMANITY

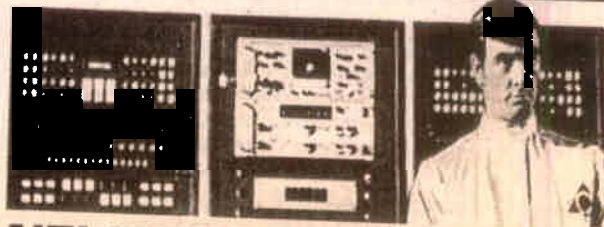
rave is my culture
 techno is the folk music of my people
 djs, producers, artists- they are still commonfolk
 they are not aliens
 they are not stars
 they prefer to perform not as a focus, but alongside..
 encouraging their creativity to rub off not to overwhelm
 they prefer to perform with their people next to them not below
 they are simply humans with a knack

funny how those humans obviously lacking the knack try to gain support on a massive scale, yet miss the support of the family that they dont understand. it would be interesting to see if the prodigy would perform at a gathering where they weren't mentioned on the mailing, they weren't mentioned when "that dude" called you up telling you to call all your friends... i doubt it. they have no moral motivations, they want to be superstars, in a scene where stars are condemned.

by trying to dilute the family with those who expect to be entertained, rather than to gather, to feel, to move ahead to dance, the prodigy is helping fuel a mass movement, funded by the government to reduce the power of the formerly very very very solid strong culture that rave stood for. Kill the culture by diluting it with all that is wrong and forceful to defeat a culture, an organism that tries too hard to accomodate, to move forward rather than fight wars against superpowers.

i wonder how the government would respond to a techno-fueled experimental drug-consuming rebel alliance that built nuclear weapons and lived underground on antarctica...

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POUC POUCS

VOODOO

<Vibeonauts>

September 27, Chicago

The flyer lineup was nice. The space was fresh. The people were Chicago. The price was steep. The party was big (from my midwestern farmboy perspective), close to 4000 people. Yes, this was Voodoo. The lineup was decent on the flyer, but there were many differences between reality and what was on the book. No-shows included **Ed Rush**, the live pa by **Aux 88** (although one of them spun), and **Maseo** of De La Soul (he was thrown into the afterhours when he showed up). The price was \$25, plus \$5 for parking. No cameras were allowed inside, and I have my own theories as to why that was. There were no real bathrooms: the men's room consisted of a trough (no toilet paper or running water) and the women's room had four or five toilets plugged up with toilet paper. Eww. Not much in the way of facilities for 4000 people. So they were overcharging for soda, water, Capri-Sun, etc. and sold it for \$2 a can. Typical. Also dangerous.

The space was a huge warehouse about eight stories high. To get to the sound, one had to take a really bad freight elevator to the fourth and fifth floors. When entering the room, you were greeted with two huge visual screens playing some crazy computer animation loops, and eventually a mix CD of some chill jungle. The main room had a really nice light show going, and the sound was fairly clear, but way louder than necessary. **Acetate** (Chicago) spun a really nice set of hard techno with some house tracks mixed in. **Titanton** (Columbus, OH) threw down some decent jungle, but he overused his tricks. Very fun to watch, however. The guy from **Aux 88** spun very weird fast electro breaks, and did some really good scratching. I would have liked to see a live pa, however. **DRC** (San Francisco) spun the style set that she's been spinning lately: acid and techno building and gaining speed until she drops some jungle into it and sticks with that for a bit. I like these sets better than her usual trance. **Electric Indigo** (Austria) spun really really hard techno in the style of **DJ Hyperactive**. Mixing was tight, as were the tracks. Great set. The other great set came from **DJ Trace** (Philadelphia) in the second room. He dropped many a dubplate and promo, and although his mixing was bad at times, the tracks were pretty wild. **Trevor Lamont** (Lexington, KY) got everyone into the house groove with some uptempo disco house. He mixes really well, and his track selection is outstanding. He definitely knows how to read the crowd. **DJ Funk** (Chicago), the ghetto king, also spun in the second room, and his set was tighter than usual, but it sounded exactly like his new mixtape. All in all, the party could have been good, but the space was way too large and crowded. Impossible to find my supposedly because there was a bad car accident near the space entrance or something. Many people died on the way back to their homes after the party, also. There were about five cars smashed to hell on the way back to Madison, and I heard of one person dying on the way back to Kansas City. I can't blame that all on the cops for shutting it down; but people, you need to watch yourself. If you're too fucked up to drive, don't do so. Sleep in your parked car or something. Thanks. **jon/dica**

SCHIZOPHRENIA

September 13, Minneapolis, MN

<east.side.crack>

This was one of those parties that renews one's faith in the scene. \$5, printed on black and white flyers, with good music represented all night (is, if you like jungle and hardcore). The space was a weird private warehouse type thingie in uptown Minneapolis. Sound problems were abundant at the start of the party, but were ironed out after a few sets. **Dica** (Madison) spun. He can't beatmatch, his track selection sucks, and all he plays is stupid crappy jump-up. He ought to be shot. **Knucide Sam'ich** (St. Compton) was after me, and he played cheese-core on such labels as **Ruffbeats**, **Industrial Strength**, and many others. I was helping out with the free water booth (b water?! unheard of!) and hanging out with friends. **Arjay Khetamine** (Minneapolis) spun more straight up hardcore, which was okay, but paled in comparison to the next sets. **Mark Lancaster** (Minneapolis) dropped acid needs an acid revival of this sort. Mark's set built in BPMs until it was fast and screechy enough that he dropped an **Ed Rush** track into the mix. Definitely wicked. After Mark was **Fishead** (Winnipeg, Canada). Fishead, former WWF titleholder, now resides in the vein of noise-core and insanity. The venue was now so hot that visible moisture could be seen on every record he put on the turntable. His set pounded terror into a baby seal. The best trick was when he played Moby's "Thousand" (the 1000 beats a minute Moby track) and sped it up by hand until the beat was undistinguishable. Beautiful noise. Next was the live pa on fastcrack by **SubstanceP** (eastsidecrack, Minneapolis). Although not much work was involved besides hitting the play button, the tracks were absolute insanity. The crowd was goin' nuts, I was grindin' Brett's sweet ass (see picture), and it was great. The set of the night came from **Dan Doormouse** (Milwaukee) the man who needs no introduction. Starting out with an insane intro of a mother telling her child where babies come from... "the vagina is inserted the penis!"... and then busting into double record tricks of his own "414 Tracks", he never stopped from there. Running through a realm of destruction, he built his set up until it ended at around 500 bpm. And I was still dancing. It's hard to move your feet that fast, but it's on videotape... somehow it happened. Shouldn't have smoked all those fat rocks. Seamlessly mixing speedcore is a tough feat, and Doormouse gets my respect. One of my favorite DJs, he did not disappoint. After Doormouse, it was time to chill. **Moss** (Minneapolis) wasn't spinning chill music per se, compared to Doormouse, it was chill. Moss spun well-mixed darkstep tunes in the style of **No-U-Turn** and the newer **Moving Shadow** releases. In the middle of Moss, we left fulfilled and complete. Awesome party by east side crack, keep hittin' us with em. Much respect to all involved for making my renewed that some people are out there to put together quality events. **jon/dica**



Fishead fishead, roly poly fishead... fishead fishead, put a shirt on you burn!



Doormouse doing something weird



Dica gettin' down on Brett's booty

CIRCLE

<Particular Malfunction>

Though this party said "Milwaukee Area", I don't consider an hour and a half north of Milwaukee to be Milwaukee area. Unfortunately, Particular Malfunction's voice mail crashed, and only about 400 people ended up showing. The space was a weird sort of gym or something, and it never got close to being full enough for the powerful sound and lights by **Log Squared**. The lineup was impressive, but the party turned out to be quite boring. **Mr. Bill** (Milwaukee), the hardcore originator, was just finishing up when we arrived. What I heard was partycore crap.. boring, but it got the kids moving. Next up was **Sniper** (Toronto), the man I went to see. He churned out a solidly mixed set of techsteppy stuff. I was sort of disappointed and thought that his track selection was lacking. Great mixing, and lots of crossfader use, but the set just didn't seem to flow. I'm sorry that he had to spin to a crowd of little crackhead kids with glowsticks running around and getting fucked up, which is what the scene seems to be turning into nowadays. Most people there didn't know or give half a shit about the music which was presented. **Prototype 909** (NYC) did a live pa that didn't look like too much work, and sounded really boring. Their music used to be killer, but it's gotten really bland in my honest opinion. After P909 was **Chad Mindrive** (Madison), and his set was very solid. Spacey techno and house stuff, but it was really hard compared to previous sets I've seen him spin. Very smoothly mixed, as has come to be expected from Chad. The runner-up to best set of the night. The best set of the night came after **Chad..** from **Unknown Soldier** (Toronto). I had never heard of this guy before, but he spun a wonderful selection of jump-up and hardstep tunes from such labels as **Congo Natty**, **Freshkut**, and **True Playaz**. Very uptempo, and got me moving. However, there were too many kids sitting on the dancelfloor to really dance much. This party was definitely a waste of \$18 and five hours driving time, and made me realize that the scene is heading towards stupidity. *jon/dica*

POSITIVE REINFORCEMENT

August 2 Madison, WI <Joint Effort Productions>

This was one of those in-between parties. It had its good and bad points, both of which affected each other. The space was about 15 minutes away from Madison, in a large soccer arena. Too large. The sound in the main room echoed the whole night, which had me spending most my time in the second room. The sound in the main room was powerful and it sounded good if you were in front of the speakers, but if you were 20 feet away, there was a huge echo from the back wall. **Chad Mindrive** (Madison) put in a solid set as usual, of harder house and trancey techno tracks. As the flyer said about Chad, "Well respected & for a good reason." Now if only he'd play some **Rob Gee**... **DNA** (NYC) and **Mike Mechanic** (London, England) both spun trancey techno stuff that bored me to tears. The tag team set on four turntables by **Phantom 45** and **Danny the Wildchild** (Chicago) was, well, off. Beatmatching was not up to par, and the track selection was lacking. They're great by themselves, but together on four tables they didn't pull it off.. at least not this time. **Andy Lightning** (Detroit) had the best set of the night for all of his 20 minutes before it got busted at around 5. He did trick mixing on three tables and two mixers. Surprisingly, his trick mixing was not of hip hop, but of techno and ghetto tracks. **Joey Beltram**, **DJ Funk**, and many others were well represented in this nice change of pace, and I sure hope to see this guy back in the midwest soon. In the second room, the two sets that grabbed my attention were **Overdose** (Minneapolis) and **Anonymous** (Madison). Overdose spun a set of hard techno that kept the crowd moving, with great mixing. Anonymous busted out the best jungle set that I've ever heard. Nice to see local talent showing the hometown what's up. He dropped an insane and flawless set of hardstep mayhem, dropping classics such as "Drop Top Caddy" and "Buttfucker". His scratching was on as usual, but not overused. Great memories from a man that will soon put Madison back on the map. All in all, the party was worth its price of \$15, and the sound problems were overshadowed by the wonderful performances in the second room. Hopefully Joint Effort will continue to throw solid events like Positive Reinforcement. *jon/dica*

August 30, Sheboygan, WI

MOKE MONKEY BUSINESS

NY <Brooklyn Zoo and Uptown Underground>

I went to More Monkey Business just to hear **Commander Tom**. I missed him at Epic, so I didn't want to miss him again. The party was at the Roseland Ballroom. Notice I said PARTY, cause this was definitely NOT a rave; far far from it! I had to pay 30 fuckin bucks to enter this PARTY. It was overcrowded, and as I pointed out definitely overpriced. Some of the dj's were very good. **Dever** didn't impress me at all, cause he sux. He can't mix worth a fuck and his set is the same every time I hear him. So I went downstairs to hear **DJ Dan** from **Translucent** rip it with some straight up techno. Then back upstairs where **Kliprock** was finishing his boring set and then, what the fuck?? A bunch of whiteboy wanna-be ghetto boys get on stage and start to rap!...RAP!...We said "WHAT THE FUCK IS GOIN ON?" This is supposed to be all techno, but we were wrong. They went on about shootin guns and gang/ghetto violence. That shit does not have any place in the scene. All it does is set off bad vibes. Before all the people were dancin; for this they were shocked and still, at least the ones that didn't enjoy it. There was, of course, your fair share of fake wanna-be gangsta pussies who think they are rave kings, meanwhile they probably haven't ever been to a REAL rave. I'm from the old skool so I never used to witness the bullshit that has been goin on in the last couple of years in the scene. It was always about music and gathering in unity for this music that we love so much. Not today, too many gather for drugs or to rob others for money. The scene never used to be about money. I guess Uptown and the Zoo were looking to fill their pockets- seems to me that's all they care about. Well after a live PA of nonstop doomcore came **Commander Tom**. Holy motherfuckin goosebumps. He flipped shit up and threw it in your face. He quoted Frank Sinatra before he went on- "If you can make it in NY you can make it anywhere in the world". After he totally enlightened and astounded me, there came more SHIT, and I mean SHIT. A bunch of ghetto-heads and hood-rats came on stage and called themselves **Wu-Tang**. They really weren't **Wu-Tang** but **Who-Tang**. They went on with HIP HOP. WHAT THE FUCK?. **Commander Tom** from Germany has to open up for this?. They went on about killin' and stealin' and takin' money tryin' to get the crowd to follow their lyrics and a lot of the crowd did. This was the worst and most depressing party I have ever witnessed. Brooklyn Zoo and The Uptown Underground really proved to us REAL people that they are fake. They probably started the beginning of the end to everything. Things have been going down, but they practically plunged the scene into the grave with this hip hop shit. They don't belong here. I mean do a rave or do a hip hop show. Never again will I step foot into one of their overpriced, overdrugged, hip-hop parties. Even looking at all the people's eyes at the party, they were all so lost or alone, I dunno. Oh and for the record I read **Activated** and it said that they print ANYONE's opinions. Well this is my opinion in the form of a review. So if you have complaints, then too bad. Everybody is entitled to their OWN opinions, so don't call Bliss to complain he didn't write this- I did. *John L. NY*

TRANSCENDANCE

Wilmsers Park, MD

I didn't get to Wilmsers Park until like 8 o'clock (the party started at 3), so I missed my boyeeez **Ty T**, **Jammin James E** and **Jay's (Hybrid)** sets. I'm sure they were orgasmic.

Anyway, as soon as we pulled into the grass parking lot, I noticed a weird Bassrush feeling to the party (before Bassrush started to suck that is). Smiling kids running around on the grass, people socializing outside, and **BASS!** **Mastervibe** just got on. He was playing some good jungle, going back and forth between really hard and really intelligent. Hardly any peeps were in the mood for jungle, though, choosing to chill outside instead. The party didn't really get going until **Mr. Greenhouse AKA DJ Hardware** took over the wheels of steel with a surprise hard techno set. That made my night! He started with hard minimal techno, slowly working the energy up to hard acid **Stay Up Forever**-type trance! I was in bliss (not literally, you perverted fuck)! I wasn't the only one either. Except for the several times the sound went out, the place was pumpin'. Next **DJ Sun** came on with a set of ass kicking hard house/acid breaks (more Bassrush 1/2/3 flashbacks). The dude's still got it! **Liquid** came on after. Even though he was playing funky breaks, I had a blast dancing. Yes, I admit it-- I danced to breaks. The vibe was so thick! Then the lights came on and **Mindi** came on to say a few words. She was a happy girl, and I new exactly how she felt. I'd like to welcome **Mindi** to the DC/B-more promoter community as the first female member (that I know of). Instead of complaining about lack of female promoters, she went out and made a difference. **Mindi** is a true feminist! -*Hi Octane*



Raver kid doin the glowstick thing @Epic

(When you choke a smurf, what color does it turn?)

activated 11

<Ultraworld>

Finally, for me, an Ultraworld event with a line-up i actually wanted to check out since "Vibration" back on New Year's 1996/97. I have been to others since then, but i wasn't really excited about the line-ups. It seemed the only time that any non-house/breaks/jungle/or progressive house Djs or live acts were booked for Ultraworld parties since then, they were always thrown on first when no one was there, and the energy hadn't been built up yet enough for that style to be appreciated. Plus, most of the UW events the past couple years have been held at the DC Armory, which forces them to be over by 2am (and now even earlier- midnite). So, the DC Armory parties were always an all-day affair, usually 12 hours long. Imagine being at a 12 hour, daytime, non-hard music, 5,000 kid (and i mean the young human variety, not the "affectionate" term used to describe fellow ravers) attended, Ticketmaster supported, big-name line-up party. I am sure some of you out there live for these types of events, but not me. Granted i usually never have any complaints with the sound at UW events, and i think when it comes to visuals and lighting NO ONE on the east coast can compare to an Ultraworld event (Seth is a genius).

For this venture, the line-up consisted of: Donald Glaude, ESP Woody McBride, Stacey Pullen, Scott Henry, Tiga, Entity, Feelgood, and Lovegrove. I was mainly going to check out Woody and Stacey, and forgot that Tiga was even on the line-up and was a trance jock. The flier was actually the best UW flier to date in my opinion. Very smooth. More impressive than some of the messages contained was the cost. It was still \$30 at the door, but was \$24 and even as low as \$19 in advance. I'm sure some of you reading this that live in smaller scenes will think that is still expensive, but around here these days this is a bargain.

When i arrived there weren't too many people there yet, granted it was only 12:30. It gave me a chance to check out the visuals and layout. Even though this was the third Ultraworld DC Armory event i attended (i skipped "Ritual"), the space was once again set up differently. I like brand new locations, but the way UW sets re-used spaces up is the next best thing. Seth as usual had some crazy designs for the dj booth and some various other art pieces (a glowing tent in the middle with an alien meditating in it).

Lovegrove started it off with some nice tech-house, really chill. I never heard him play that stuff before. Feelgood was on after him, and this was the first time i have heard "Speed-Garage" at a party. For those that don't know, it's basically hard house with jungle basslines and rolls. Considering Charles' affinity for hard vocal house over the years, and his recent jungle sets in the past year, this is a style that befits him well. The crowd still hadn't arrived in force yet. Stacey Pullen was nice... Detroit techno flavored with Chicago hard house. The kids dug it, and i was glad. When they start getting into less "superficial" music they will be more open to other styles. I was surprised that Entity followed with tech-step and dark intel jungle. I didn't think that it fit well between the pumpin' set of Stacey and the trance-house of Tiga. Come to think of it, i don't know where it would have fit best, but it was good regardless. Potato really liked it too. Tiga didn't really impress me.. he played some nice techno-trance in the middle, playing some wicked track that he kept taking the bass out, but he kept it out too long. it still was nice though. Next up was Woody McBride. Umm...hmm... he disappointed me. His mixing was not good at all, and he seemed to have just given up trying and would drop the bass out of the floor track and slam in the bass on the next track. A lot of his tracks were nice, but they didn't progress well. He would play some minimal techno and then some tech-house, then even some disko. I was wondering where the acid was, since i heard that's what he was known for. As soon as i said that this wicked acid line came in, but he didn't play as much acid as i thought he would. Donald Glaude stole the show! He is VERY VERY skilled, and a very energetic Dj. He was dancing around, getting into his set, and would sometimes cut out the volume and yell at the crowd and slam it back in. He really had the place jumping. He was playing some nice hard acid-house and trance, and some funky breaks. A lot of his breaks were nice and energetic. He got a little too funky for me towards the end. And he got a little carried away showing off as well, then ended with the theme from "2001: A Space Odyssey". Nice. We after this, as Scott Henry was going on with tracks that didn't really impress me.

I heard later that UW had lost \$25,000 on this party, and even asked for donations at the end. It kinda sucks that finally they did an event that was wicked, had a decent "NEW" line-up (around here anyway), and actually put the energetic music in the middle of the night (and believe me i saw and felt it) just to lose money. Granted, there was a party in North Carolina and "Earth" in upstate NY. But i hope UW doesn't go back to booking the big-name shitty djs again. (potato come sweet death waiting for you: i bought this sweet potato that looks like a dog at Giant...April says it looks like a worm...but it's definitely a dog")

(continued from page 9)



Another stupid fucking fractal.

Hmm... this one is supposed to be the hardest to interpret. It's supposed to make the person grasp for sexual responses. Andy didn't fall into the trap, save for saying the word "fucking". If you ask me, this looks like Bill the Cat (Bloom County cartoon character) in a bumper car.



That scary teddy bear from Akira.

Hmm... apparently Andy isn't meant to live in the outside world.



The Alien Queen of course.

Looks to me like some dood with two sets of nunchuks wearing a cape fighting coked up lobsters. Or maybe they are the slimy things in aliens that implanted the alien embryos into humans mouths, and not really lobsters at all.

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calendar of events

NOVEMBER 21 ZODIAC Atlanta, GA

Cajmere/Green Velvet, Heather Heart, Richard Devine (live), Charles Little, Tommie Sunshine, Clay Ivey, 43, J-Luv, Little Jen, Duda, Hazeus, MC Xcshunr. Pleasure Prod. 77#

NOVEMBER 22 YEAR OF LOVE Hartford

Carlos, Gonzo, Kech, Spencerbotic, Bill Kramer, Midas, Knowledge, Rj. Columns of Knowledge (203)787.3870.

NOVEMBER 22 THING FROM ANOTHER PLANET New York

Empath, Hugh Sharpe, Hybrid. Space Invaders (212)505.3025 or (212)560.0968. (all goa/psychadelic trance)

NOVEMBER 22 HELIX Louisville, KY

Astroboy, Casper, Nitro, Lunar, locals TBA. Brand X Productions (502) 239 - 1923.

NOVEMBER 26 BLESSINGS Chicago

Neil Landstrumm (live), Tobias Schmidt (live), ESP Woody McBride, Sonic Boom, Richie Wel, Mr. Bil, Kimberly Nyx, Danny the Wildchild, Dr. Groo, Maddgroove, Wilhelm K., DJ Phil Free Art. * This event will not exceed \$8!!! Mushgroove/Incredibeats: 773-509-6869

NOVEMBER 29 GET FREAKY 2 Springfield, OH

Sugar Hill Gang (live), Frankie Bones, James Christian, Feelgood, Bizz, Damon Wild, Wilhelm K & Benman, Braidey, Locutus, Carlos, G-Spot, Drivetrain, 3-D, Titonton, Melloman, D-Phine, Kory, Dardy, Kadenz, Nitro, Mogli, Maxx, Russ Allen, Elemental Sound System, Joel T. 317-579-3031 or 614-341-7019

NOVEMBER 29 BELL Philadelphia

ESP Woody McBride, Scott Henry, Nigel Richards, Dever, Kookane, The Creator, Pat Egan/Hectic, Carl Michaels, Schooly D, Odi. ??? (215)552.8815.

NOVEMBER 29 BEYOND THE EMERALD CITY Chicago, IL

Barada (live), Mark Verbos (live), DJ Dmitry + DJ Silver + VJ Avant as CY FUNK 3 (live), Dave Angel, Ilana Ospina, Felix da Housecat, DJ Bone, Tha Purrin' Lion Sound Flex Crew, DJ Heather, Paul Johnson, J. Goodwill, Chad Mindrive, Jevon Jackson, Tommie Sunshine, G-Spot, Nismo. ??? 312.409.PURE or 773.604.1644

DECEMBER 6 TEKNOSAURUS 4 Louisville, KY

Lenny Dee, Jimmy Crash, Funk, Andy Hughes, Slugo, Halo & Justin Long, Chad Mindrive, 3D, Spacetime Continuum (live), Lenny Dee & Eclipse (live), Skip & Benman (live), Radiation (live). Evolution (502)569.1969.

DECEMBER 6 UNIVERSAL VIBE Chicago

Rob Hood, Subhead, James Christian, Mark Grant, Huggie, Todd Sines. Deathstar Crew (773) 509-5050

DECEMBER 31 NEW YEAR'S MADDNESS New Jersey

Adam Beyer, Cari Lekebush, Mike Dearborn, The Creator, Frankie Bones, Roy Davis Jr., Joeski, Nigel Richards, Scott Richmond, Aphrodite, Dieselboy, Odi, Reid Speed. Satellite and Park Rave Maddness (212)465.3368 or (718)390.7176.

JANUARY 17 THE EXPERIMENT Memphis

DJ Liquid, James Fusion, Doc Kaos, Steve Zeneri & James Blair, Muppetfucker (Noahphex), M.K.Ultra, Mary Jane. Spastik 901-532-7252

We assume no responsibility for any line-ups placed in the calendar. the events and line-ups were copied directly from fliers and/or the internet. so don't come bitching if dj suckmyass is listed here but doesn't show up for the party. to have your event listed in here, which is ***FREE***, please send a flier to us with enough of an advanced warning, or leave the info on our voicemail, or email it to us. for the cost of a stamp or less you can have free publicity in activated for your event. how can you people still not take advantage of this? all of your pretty little fliers end up on the ground or in a pile, never to be found again, and after all the money you payed for them. people keep magazines, and look at them again and again. and if you have the extra cash, you should consider placing an ad for your event in activated so we can keep this shit going. have fun, be safe, don't do stupid shit to fuck it up for everyone else.

CD REVIEWS

ALPHA Come From Heaven <Caroline, US>
DISCLAIMER: THIS IS NOT TECHNO. This is music more intended to be a song format than a track format. This might appeal to those who like music on the fringe of trip hop though. It's hard to describe the sound, and i really hate to compare musicians because it more or less is a personal opinion and usually offends someone. So, in true Conan O'Brien fashion, like his "What if they did it?" segments where he "scientifically" guesses what two celebrity's kids would be like if they mated, i like to throw musicians' sounds (in whole or part) into the mix to get a hybrid bastard sound. In this case i would throw in a chilled out St. Entienne, the Sundays (the grll's voice kinda), some chilled jazzy trip hop, old obscure film clips, etc. <bliss>

AQUARHYTHMS Greetings from Deepest America <Astralwerks/Aquarhythms, US>
 This was a nice and soothing blend of hard house, techno-house and even some pretty breaks that flowed together well. I recommend this CD. Even if you don't like those styles (which i don't usually), give it a listen anyways- it's not the typical boring variety. The first track is one of my favorite Rabbit in the Moon remixes, Heart Seqs. It was released on a 2 record set back in 95' on Aquarhythms ("Body Jazz, Body Fusion"), and the RITM version reminds me of a beer commercial but is very catchy. My favorite on this CD is "Ether's Whisper (Deep Dish Xuxu remix)"- VERY pretty, deep hard house. The rest isn't bad, but these two tracks are the best. <bliss>

BIOSPHERE Substrata <Thirsty Ear, US>
 You might remember the brain behind this music from a past project, Bel Canto. Either way, you will be hearing more of his work in future Levi's commercials. Anyways, this is a must get for you emotional ambient types out there. Geir Jennsen's isolated and remote hometown in Norway sets the atmosphere for this CD, as the contained music is both minimal and timeless yet strangely beautiful and moving. 11 tracks in all, but they flowed so well i was unable to tell the transitions. Soothing at times, dark at times. My kind of chill out/meditation music. I had to pull myself away from this CD after listening soo much so i could finish the rest of the reviews. <bliss>

DUBBED OUT IN DC various artists
 <Eighteenth Street Lounge, US>
 Underground trip-hop, dub, and even some drum and bass from the nation's capital. Eighteenth Street is not only a label, but also a lounge where this music is played. So if you're ever in the area check it out (Northwest 18th Street by the way, don't get caught in the wrong quadrant of the city if you value your life). Since i live not far away i may have to check this place out. All artists on this are from the DC area, and all are quality! Choons from Thievery Corporation "Transcendence", "So Vast as the Sky" and "The Foundation", Lifford "Angel Headed Hipsters" and "The Collector", also stuff from Thunderball, Exodus Quartet, Kevin England, and Peace Bureau. <bliss>

14 activated

EAT STATIC Science of the Gods <Mammoth/Planet Dog, US>
 Eat Static accomplish two things with this full length. They appear to be onto something soundwise, as their music is seeming to get more twisted and mental, but also seeming to get a harder edge to it. Second, they had more drum and bass on this release than their usually trancey diet. Both styles present on this CD should make fans of each very happy, as Merv and Joie are very adept at both. The second track, "Interceptor"- a grinding tech-steppy drum and bass track, is being used in a soon to be released PC/Sony Playstation game called Conquest Earth. Drum and Bass addicts check out that track, "Dissection", and "Bodystealers". Trance fans will dig the title track as well as "Kryll" (co-produced with Steve Joliffe of Tangerine Dream). It closes out with "The Hangar", a dark dub song that is wicked. <bliss>

LUKE SLATER Freek Funk <Novamute, US>
 I love this album!! The mastermind of Planetary Assault Systems comes at you with his first release on Novamute. It's hard to pin that what styles are on the menu for this Cd, as Luke goes every which way and still brings a fresh and innovative approach to the styles. My pick for one of the songs of the year has to be "Love"; aptly named epic, techno-house that is soo emotional. Ok, i cried to it. So i am a sissy. It's not depressing, just hauntingly beautiful. Other nice pieces include: "Engine One", "Freel Funk, and "Origin". I like the way Luke takes grinding noise and turns it into a rhythm, adds a beat to go along, and textures the tracks to tell a story. Something very basic and ordinary becomes something deep and creative. <bliss>

MACHINERY various artists <Plastic City/UnderCover Music Group, US>
 Fuckin groovy techno and techno house. Who the hell says this stuff has no soul? I don't know what they are talking about. This is a collection of tracks by Plastic City's astounding roster. Artists throwing in on this CD in whole or in part include: Terry Lee Brown Jr., Unit Park, Ken Ishii, Mike Dearborn, Blake Baxter, Dj Skull, and Andrew Richley. I don't consider any of these tracks to be "filler" tracks like most Cds, most tracks should appeal to at least some percentage of you out there. My faves are, Terry Lee Brown Jr. "Our Rhythm", The Timewriter "Smashing Friendship", and Tesox "Braindead II (Dj Skull mix)". 13 songs in all. <bliss>

RHYTHM METHOD The Dream Wanderers <C&S, US>
 This is labeled as a blend of spiritual psychadelia, fusion/funk, ethno-trance and ambient grooves. Well most music i hear called "ethno" or "world" music is usually something cheesy with a few voice samples from a language other than english, and that is supposed to shelter it from the same criticisms that more technologically advanced countries must endure. Ok, this isn't THAT bad. I mean the artists have nice ideas and definite skills, but it seems they need more maturity even though they have been at this since 92. Like learning what samples and sounds they need to leave out to keep from cheesing the track. Their jungle and breaks are nice, and one trance song is cool. I can't wait to hear their future stuff. <bliss>

SCANNER vs SIGNS OV CHAOS
 <Earache, US>
 What is the Michael Jackson song titles all about? Both Scanner and Signs Ov Chaos did versions; Signs Ov Chaos' version is cheesy industrial dance with the vocals saying jacko's name over and over. Dumb. Scanner has slightly different vocals "Michael Jackson, look what you've done"- somewhat better than the other version. Scanner also gives a brief lesson of ground rhythms in "Mothlight", and ends the CD with a crazy noisy tech-step track "Kink". Michael Wells (SOC, former GTO member) pulls a page out of Scanner's book with his phone conversation, ringing telephones and connection tones in "Three Rubber Boys", a noise-dub piece with contrasting funky bassline and piano sample that was quite interesting. SOC's last track is a very nice ambient piece with a lot of drum and bass sounds (all except for the drums heh). Since this Cd only has 6 tracks on it, if the store is charging more than \$5 for this i would skip it. <bliss>

TPOWER Waveform <AirBag>
 I dont know what to think about this. Actually i listened to this cd twice in the last week. Well needless to say it's not what i expected. TPower's remixes for jungle producers have always been ok at times, droll at other times. So then there is this cd. 15 tracks, it seems like every other one is an ambient/ abstract work with a few drum and bass songs in the mix every once and awhile. I thought the ambient and slow tempo pieces were lame, not interesting enough to carry you away. The slow tempo pieces were also boring; there just wasn't enough i felt, too minimal to be entertaining or even interesting. Same with the drum and bass- on the borderline of almost exciting or beautiful but not enough in either direction. This album gets the peace. - kenya

KUMO Kaminari <AirBag>
 This cd was the complete opposite of the other Airbag release. This album is wicked. i felt it from the beginning. it's unique and imaginative. 11 tracks on the album- each one is a powerful drum and bass composition. The drum programming isn't all that different or extravagant, umm the basslines flow nicely. This isn't where the album stands out though, it's everywhere else. Almost every track has nice vocals and on a lot of the tracks Kumo had artists come in and drop theremin lines over his beats. Nice work. In the press release it said Kumo stood for "cloud" in japanese. Cloud is perfect for this, this is GOOD music, i like music that carries you away to somewhere else. This is good drum and bass, from the heart... Drum and Bass where you don't even realize what rhythm your swaying too because it's so captivating. Big up. - kenya

BENTO BOX various artists
 <Caipirinha>
 Last line of the press release says "Bento Box offers a taste of what it's like to dance in your head". Hmmm we'll see. SO i dropped the cd, i've got 10 tracks to run through and im getting tired of listening to bad music that i HAVE to review. THIS cd rocks. haha dancing in my head. If this music was ever in my head it

was while i was reading "on the road" by Jack Kerouac. It's hard to describe, 70's swing and jazz fusion with 90's beats and programming. i mean it goes from songs that sound like the Brady's theme song tripping on drum and bass to some really pretty funky bass line jazz beats. Don't get me wrong it's not Ninja Tune either. It's different from Ninja, it's Bento Box. This music is eccentric to put in easy words, you don't want this when your moody or anything, you want this in the coffee bar or when you're studying. Nice tracks by Dj Vadim, Cujo, Cabbageboy and others. It's not distracting, it just is. Another nice album. - kenya

THE COTTON CLUB Sex, Sin and Samples <Adrenaline> Oh this is some kind of joke. Bliss slipped this in with all the other cds i have to review. Okay, first warning, the title. It sounds like some kind of title for a KMFDM or worse, Lords of Acid album. 10 tracks. i didn't make it completely through one of them. The one thing that really got my attention was that NU JACK is on this album. Now i have OLD Cotton Club, like the red and blue 12" white labels when this stuff was cool. Then there was NU JACK. Every east coast, and probably every kid everywhere that was raving in 94 and 95, remembers this song. Not a nu jack, nu jack nu jack, yeah "snore" alright, but like to re-release this on a cd in 97 seems wak. Forget it, this whole cd is wak. i mean if you still like unemotional 94 breaks with the same acid lines and the same buildups then run out and buy like 4 copies of this cd. But hopefully things have progressed. You know it's like "oh here's the house intro, ohh here comes the acid line, ohh here's the 8 minute buildup and ohh here's the crazy drum beat with the 80's hiphop sample and ohh here's where it all comes back together"..... This has to be the ill effects of the crossover of underground music into the mainstream, because this sounds just like the Chem Brothers, just like the Crystal Method etc etc. i bet i hear it on my high energy dance station by christmas :P This album gets the peace. - kenya

TRIP HOP and JAZZ VOLUME 3 <Instinct> Well it's pretty safe to say that most of the Instinct releases are usually pretty good. If you're doing a compilation of trip-hop and acid jazz these days i dont imagine it's too hard to find good artists. This cd is really nice. The problem is there is probably like a million jazz and trip-hop cds out these days. So i mean this cd is good, it's got all the regulars: Funky Porcini, Dj Cam (yay!), Cujo, Le Goo, and Up Bustle and Out. It's a really nice cd; good dim the lights read a book music. Hell it's a good play it while 'yer on the front porch gettin' blunted cd :p It's nice, pretty, and it moves. It's inspiring... not just cookie cutter trip-hop and jazz. Good stuff if yer looking for another compilation. - kenya

SAN FRANCISCO GROOVES <Green Galactic Collective> IT'S THE GGC!! In the words of my friend, SO GREEN!! 10 tracks mixed by Jim Hopkins- i knew 5 of them by heart, just by living and raving and dj'ing in the Bmore/DC area. It's got it all: Bassbin Twins - SF2UK, if yer not sick of that song already, umm Astal Matrix, nice track ("Chroma"). i mean it's got songs that sound like every set by every funky breaks dj on the east coast, and i guess the west coast too.

Honestly i think this cd should have come out like 3 years ago, but that's just my opinion. But this is my review. Move on, be spontaneous and create. - kenya

808 STATE Don Solaris <Hypnotic> Please, make it stop. 808 State? Why me? i want to know what Don Solaris means in like whatever language that is...i bet it means "bad cd". This cd is horrible. Its 808 State, they sound like 12 year olds on casios. It's horrible, or did i say that already? Talk about an abrupt change, every album seems to change extremely for 808 and this album is like the complete evolution of their change. From okay to what? To horrible. The metamorphosis is complete. Avoid this at all costs. - kenya

"O'RANG Herd Of Instinct <Hiit!> Man belongs to the earth yet conquers as if her enemy, cutting the mother in the pretence of PEACE. Take that and put music to it. No. This isn't music, this the sound of the earth put to the rhythm of the de-evolution of the human species. Or something equally inunderstandable, but still very deep. Good ambient cd, 6 longish tracks, interesting enough to keep me going. Nice work, cool ideas, very nice art work, weird name, "O'RANG. - kenya

DJ GROOVE Trip Volume 6 <One World Entertainment> You've made it to final jeopardy. The last answer is "Overplayed/Fun/Amusing/Talented house music mixed at blinding speeds". The question for all the money and a trip to Tahiti?? BINGO! DJ GROOVE, volume 6. You got it kid. If you love house music, like club music and solid mixing like every 30 seconds then buy this, if you can find it near you. It's like Bad Boy Bill, i guess. Rock on. Someone's got to do it. -kenya

B96 MIXMASTER THROWDOWN VOL2 B96, THE KILLER B!! Haha oh my GOD. Ghetto house. No wait, not complete dirty ass get on your knees, kick that bitch to the curb ghetto house. but the airwave friendly ghetto house, done by the masters in chicago, BadBoyBill and the gang at B96. If you don't know- buy this, then you'll know. This cd is WIKKED! It has radio intro's and little interjections everywhere. It's got TOTAL GUIDO photos of all the B96 heds on the cover. Hahah this is a total carnival ride the whole time. I'm saying sometimes it's nice to drop the windows and drive around town with the ghetto HOUSE bangin'. Scare all the normal people, make all the pickles think it's ghetto night at Woody's and just have fun and be completely stupid for like 10 minutes. But that's it, 10 minutes is about all i can take. IT'S ill.. there are like 80 tracks on this, 5 sets: Bad Boy Bill, Julian Jumpin Perez, Bobby D, Tim Spinnin Schommer, Dj Markski. IT'S A MEGAMIX. I can't believe i am giving a cd thats says MEGAMIX a positive review, but we all hafta be relaxed and just laugh sometimes. Bounce that booty all around..... ACTIVATED MAGAZINE IS IN THE MIXX AND LIVE UNNNNNNNDDDDDDDEEEERRRRRRSSSSSSSTTTTAAAAAANNNNNNNDDDDDDDDDDDD?? - kenya

MIJANGO House of Harmony <AquaBoogie> OKAY i had my ten minutes of fun with the B96 cd. This is different. This is like serious latin house and stuff. i dont like it. And what's up with putting out a mix cd and having one third of the tracks your own? :p Go superstar. Peace. If you like latin house buy it, but then why i

am writing this because you'll probably love the cds i hate and hate the ones i love. Peace. - kenya

SYSTEM 7 Golden Selection <Hypnotic/ Butterfly> System 7 is back again, this time with all new material. There is no remixing by other artists or collaborations this time. But, in the liner notes they thank all the artists that have influenced them up till now. Apparently they listen to those influences very closely, and adapt it to their own style- because this release is a lot different from their past stuff. Golden Selection has a bunch of different styles present- drum and bass, techno, trance, and breaks. Of course there is a lot of guitar lines used in the background of most tracks, that is a given now on any System 7 track. The first track, "Rite of Spring", is the best i think in terms of an all together song, really pretty melodies and sounds. This is the only track that reminds me of the old System 7, until the end that is- when there is a sound i don't recall hearing them use before- a tb303. It hit me by surprise, although they don't seem to have mastered that piece of gear yet, they did save it for special occasions on the CD and didn't make it the focus. Y2K (both mixes) was a really pretty breaks track. There are a few of the 10 tracks that are really pretty drum and bass. Give this CD a listen if you are into any of the styles i mentioned above. It is different from their older releases, but it still maintains the System 7 quality they are known for. <bliss>

KHAN Silent Movie Silver Screen <Caipirinha, US> Khan (aka Can Oral, 4E, Gizz TV, and Bizz OD) supposedly was inspired by 20's German film and Hollywood in general with these pieces. Next to each song title is the name of the movie i guess that is responsible for that particular sound. Hey, whatever floats your boat pal. I don't really notice any similarities between the tracks and the movies that go with each. Whatever. The music is kinda weird alien abstract techno. Really crazy. Not bad crazy, just really twisted down-tempo trip-hop and techno. Definitely home listening stuff or for at your favorite local weird lounge. <bliss>

SCI-FI CAFE various artists <Hypnotic> Like the Khan CD, the songs on here are devoted to movie titles, in this case science fiction movies. Unlike the Khan CD, this sucks. Really cheesy. Tracks from Electric Skychurch (the only halfway decent song on here), Loop Guru, LCD, Astralasia, Cathexis and even Information Society (what the?? they are still around??), but it still is the opposite of good. The sounds all sound like the presets on keyboards, with no effects or anything. Or worse yet they could be the demo songs. This should not have even been done. There is a reason that movie themes are cheesy, it's because it's meant to appeal to as many people as it can, and to make the movie recognizable. And most people's music taste SUCKS. That's why we don't want to be mainstream, do we? Repeat after me, "M-A-I-N-S-T-R-E-A-M S-U-C-K-S D-I-R-T-Y A-S-S". This makes the Chemical Brothers and Prodigy look underground. Ugh, i don't even wanna talk about this anymore. This is what you people someone you hate for Christmas. See quote at page bottom. <bliss>

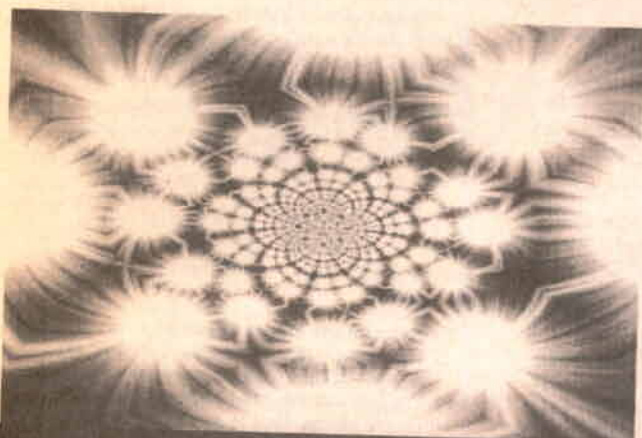
("Oh, well this isn't good, not at all. I've seen good before, and it didn't look anything like this--remember that had thing we saw? Well--it looked like this, remember? Yeah--definitely bad." -- Joel, "The Black Scorpion" Mystery Science Theatre 3000)

TERRY MULLAN mixed not stirred volume 2 <Airbag/ULG>

I'm trying to put myself in an objective frame of mind to review this, considering it is house and i don't care for house too much usually. Hmm.. this mixing is pretty damrrr on, what you'd expect of someone with Terry's stature. When you look at the track listing, you see 30 tracks listed, but counting them up there are only 19 DIFFERENT tracks. He mixes a bunch of songs in twice, and DBX's "Phreak" gets played 7 times! In fact, it's played 5 out of the first 10 tracks. I don't know if he spins like this usually. I mean he won't play the tracks from beginning to end everytime, he just throws a part of it in for a minute and then goes on to the next one. Some of the tracks were good, nice hard acid house and techno. But the Cd gets kinda boring to me. The end is pretty nice for you house heads. <bliss>

YAMO Time Pie <Hypnotic, US>

With the risk of blasphemy by saying anything negative about a group that features a former member of Kraftwerk (Wolfgang Flur), this Cd was not my thing at all. Very cheesy, in a sometimes silly kind of way. Some songs were more tolerable than others, some were actually kind of interesting- but nothing i would buy the whole Cd for. <bliss>



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off the record



KENNETH GRAHAM "Hybrids Volume One" (Control Team, US) Aahhg Aahhg, Kenneth Graham kicks ass! Send me more promos heheh. Wicked stylin' Detroit house, very very killer. Not diva at all, just solid melodic grooves that take you to that special place, heh. "Heaven's Gate" is mind-blowing, oh my god, the melody is so insane, way alien... ah different levels rise up and shit, oh man, killer. "Voyager" is every bit as insane, total mental breaks and then FANTABULOUS builds, sooo groovy, hahah fuck!! "Proactive" and "Reactive" (nice names) are both good, not quite as ultra mega killer though. Proactive is excellent, just a little bit harder to use I think. Mad soul tho'. *<pezboy>*

KENNETH GRAHAM aka KG Beat "Phreaks EP" (Control Team, US) Man man did I mention Control Team kicks major ass?! "Phreaks" is a fucking journey... okay? It changes so much, so smoothly, expresses such insane emotions, fucking beautiful, brilliant. Warning: this track will cause mass chaos if played at raging party. Have fun. :) "Pheel" is the other killer, very chill and smooth, grooving grooving. Sick bass with mental synth lines on top, and fucking perfect drumline. Jazzy feel at times. Very very wicked cool. Check out www.controlteam.com, it's the labels web site, and has TONS of music being served on RealAudio (a must have browser plug-in). *<pezboy>*

CFC-12 Rough and Cold (Nu Futura) Frankie Bones' new label, release #2. This is some old reminiscent warehouse techno. Nice to hear again. "Kick Shit" has a hard driving rhythm to it, with a borderline annoying yet lovable twacky noise that will probably drive the tweakers up the wall. Watch them run! "Deep Krush" is alien funk techno. "Rest in Hell" is wicked hard techno that is raw for a bit, then starts to build and add more sounds, breaks down, and slams back in again. Nothing fancy- just pure raw hard techno of old. Damn skippy. "My House" has the 909 goin' on all distorted with a congo riff in the background, and a crazed distorted voice mumbling about this being his house. This brings back memories. Please make more. Thanx Santa. *<bliss>*

ZOMBIE ASSASSINS Powder Burns (Molecular) The title track is very mean minimal hard techno which should make the purists happy. It has occasional funky moments, but is mostly aggressive and pounding techno. "Martini 8" is more along the funky lines, but there is still no mistaking it's minimal techno identity. "Hallow Point" ends this kickass record with even more pounding than the first track. Solid record, very impressive. Warehouse not included. *<bliss>*

PHON Going Uphill EP (Ript Skin #01, UK) A strange experimental techno record this is. "Thrash the Rat" makes it clear that things will

be odd. Imagine noise beats in an almost tech-step rhythm with something which sounds like "brains" on top. Yeah. "Expanded" is beat-less for 2/3 of the track; primarily ambient with a 303 line. The beat comes in later, but is downtempo. Demented. "1.5 till 2 or 12" is experimental dark techno, downtempo again. "Fireworks" is like a Chemical Brothers track on a bad DMT trip. All in all this record is bizarre, not really for playing out. Then again, the label says they will try to constantly do what they are supposed not to, and to give what is not wanted, so sayeth the press release. *<bliss>*

MYSTERIO Nightcrawlers (State Of Mind 11, US) Hmm... if you ask me, State Of Mind kinda went downhill after #5, from the ones I heard anyway. This one is better. The title track is wicked; eerie and acidic with a weird stutter beat that gives the creepy music a bounce. "L.I.S.T." sounds like someone fell asleep watching late night TV while through the wall you can hear the muffled sound of the neighbor playing hard techno. Weird shit. "Center of the Universe" is Tax-driver techno. Groovy and spooky. Play "Nightcrawler" at a party. Play the other two for your friends at home and make them bug out. *<bliss>*

TRANCE

FIL PLANET Freedom (Filharmonix, UK) Some weird merger of pop and acid-trance. The title song is by Fil Planet and Geezer. The slow but tight acid trance is badass, but there are vocals throughout the whole song. Sometimes they are even tolerable. The "Minute of Noise Mix" is like the old original version (from the 70's??) with breaks. The gem is without a doubt "Freedom Remix" by none other than Chris Liberator. Stomping, energetic acid trance. Nuff said. AVIN ITI! *<bliss>*

MEDICINE DRUM Electromorph (4dat, US) If Medicine Drum sounds familiar, it's because it is Chris Decker (Return to the Source) and Andy Guthrie (Banco de Gaia and Eat Static). "Alpha Return" is really chill and psychedelic breaks. It still has power though; would be a good intro to a harder set if the previous DJ was slower. "Wizards Brew" is the uptempo progressive trance/goa energy track. Nothing new, but nice clean sounds. The end gets more goa-like, and a few melodies come in. Decent release, cool purple vinyl. *<bliss>*

INFLUX Heart Strings (Thrust, US) I am willing to bet James Bernard (aka Influx) doesn't have an extensive studio. It doesn't sound like it costed him too much, but boy does he sure know how to use it to create such emotion in his work. Probably because he is a sound developer for Korg, so I guess he DIDN'T spend too much on his studio hehe. "Dancing with Tears in my Eyes" is an example of this;

really pretty trance. Nothing that is gonna sell a million copies, and it is hard as shit to mix when the keys are different, but a song that will move you nonetheless. "Nu Energy" is another example. Minimal acidic- progressive trance with a very simplistic melody that sucks you in. I don't know what happened with "Gohead". He must have been drunk or something, we'll let that one slide. "PSB" is beautiful trancy emotional breaks. The man knows what's up. *<bliss>*

REPULSOR Double Action (Phoenix Rising, UK) Listening to both versions of this is like listening in mono and stereo. The main mix seems like it is missing something, and has a lot of old techno sounds. Not cool old-school. Like TOO old-school. Like "shoulda-got-held-back-in-school school". Ok, it's not bad, but not great... borderline good. Forget it anyway, when you hear Jon the Dentist's mix on the flip you will not even remember this side. Promise. Flip it. The Dentist version has a nice long stomping techno intro that DJs will love to mix out of the previous track with. Then, a really sweet acid melody comes in, then the build-up, then back in. I like it. *<bliss>*

CEIBA The Thing (Ceiba, US) Named after the movie (even has samples from the old version), the title song pounds and occasionally surges forth with craziness just like when the alien monster randomly attacked without warning in the movie. The pumping bass is nice, some of the sounds are cool. I don't really feel like too many goa DJs are going to like this though, enough to wanna buy it anyways. "Pulse of Light" I can see being liked by some goa DJs, although it's not as energetic as the other side. It's kinda dark but not psychotic dark. Shame, there needs to be more evil music, especially in goa. *<bliss>*

STRYKE (Adrenaline, UK) This bugs me. Stryke's full length (Reality Base) had a LOT better tracks than this on it, yet this is the one they release. Lame. Stryke's original Reality Base mix is boring. Doesn't do a whole lot for me. The sounds are flat, no effects or distortion or anything. Call Adrenaline and bug them to release the better tracks from Reality Base everyone. The "Tweakers Hyperacidic Remix" spices it up with some acid in the beginning, but then cheese it out with the breaky party shit in the middle. It goes back to straight beats again at the end but by then it lost all of my interest. Hardware (1/2 of the Tweakers, along with DJ Remix- what a name ooh boy) is a mixed bag; sometimes he shows some spark, sometimes he seems to just say fuck it and produces crap. To all these Florida producers: make all party shit, or make good music. Don't have tracks with nice ideas and then throw in that funky breakbeat or the stale buildups just to sell records. Sell all the shit to the idiots to fund the good releases. Fuck you bliss, you bastard. Easier said than done, I know. I don't see your name on any records. Workin on it. Aren't you ever happy? More Ritalin please. Thank yooooou. MENTAL NOTE: remember to take this stuff out when i edit so the readers don't think i'm crazy. Muahahahah. *<bliss>*

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COMMANDER TOM (Noom, GER)

I don't really care for this record. It has some nice elements but overall was too cheesy. I mean, he is starting to really overuse that "Eye C Red" pattern and rhythm. Eye C Red was good, let's move on. And the use of a "Bucketheads" sample is like punishable by castration or something in the trance world. And that rap??? Ack. "Eye Bee M" gets the gong, even with the old-ass rave arpeggiators at the end. "Trip to Mars" (featuring DJ Mars from Frequency 8 records in San Fran) is better, somewhat. Still more party music than trance though. Again the ravey ass synths come charging in halfway through. Perhaps Commander should listen closer to the sample in "Trip to Mars": "Because it makes no attempt at being great, it is therefore extremely great." Stop trying to be great and make some TRANCE again damnit. <bliss>

ST. MARC New Reality/Faces on the Wall (Nex Strand, US)

The toughest part of reviewing music is being objective enough to put aside your own tastes a bit and try to explain the music to a point where you the reader will have an idea if you wanna go check out this record yourself and possibly buy it. And records are a strange creature because by the time you read the review the record is either not out yet, or has been out recently but probably left the shelves in a hurry. Mail-ordering is pretty much the only way to get a lot of the records in the latter category. I don't know why I said all of that. Oh, to explain why we have to be honest about the music. And also to illustrate my next point hehe. The toughest part in MAKING music is making a framework of how you want the track to go: all the ups and downs, the breaks, you know- the "plot". It's too easy, though, to get caught up in the "OOOH! that's a cool sound. I wanna use it in the song. WOW! that's neat too. that's going in!" mode, or get too caught up in tweakin' out the sounds. Before you know it, you have a bunch of kickass sounds, but the song(s) do nothing. This is the case here. A bunch of the sounds are definitely nice (considering the poor quality of the test press it was on), but it doesn't really hold my interest long. And some of the vocal samples would be better if used sparingly at important parts of the song, not every 10 seconds. I think this label has potential, but they have a ways to go. <bliss>

house

DOUBLE 99 RipGroove (Logic Records)

SPEED GARAGE. It's here, Logic is selling. Pushing it on kids, cause really- it's the next big thing. I was late on the speed garage thing. I didn't catch it until I heard Feelgood at "Think". For all I feel, you can keep it. It all sounded like Sugar Daddy remixes and spin offs. This record is the same; it's okay for a house record but it just gets tired real quick. House pattern and supposed 'jungle basslines'. I didn't know jungle had a certain bassline; I've heard thousands of them but hey speed garage has it. I swear to god it all sounds like Sugar Daddy. Spin it if ya want. Rock on. - kenya

HAWKE Erections from Namaquadisco volume 1 (HardKiss, US)

Wow. A HardKiss release. Everyone freaks when a new one is

slated. I have all the old ones, from in the beginning, they are the only ones I like. I think the only HardKiss record I really really want that I'll never ever get is the ROCKETMAN remix. I'm sure all of you know, it's just a beautiful song. Then there is this. This is wak. I swear this fits in perfectly as background music for a Tarantino flick. I can see people doing heroin and cutting their ears off after hearing this. I mean it's good for like lounge music or something, but it wasn't what I expected and that's ok. It's just not a good surprise. Don't get it if you're looking for something that you'll want to hear again in 20 years. - kenya

TRIPNUP/ACIDJAZZ

GUS GUS Polyesterday (Shaken Not Stirred, US)

Woo hah. I shouldn't review this; I love Shaken Not Stirred releases. And Chip, DJ Who, is one of my all time favorite B-more area east coast djs. This is a great mellow mellow release. Who's "Epic Delusion" is my favorite track, the a side. Nice nice intro, cool beat. Great release. My favorite review this time round. Nice acid jazz, tripped out music, not too cliché'd in it's creation and not too abstract or anything, nice release. - kenya

DRUM AND BASS

Starting next issue we will have a permanent Drum and Bass section. Kenya will be doing it, and we are currently recruiting two other drum and bass Djs. So we apologize for the small coverage in this issue but check back here next issue. In the meantime all you drum and bass labels and producers start servicing us with promotional stuff.

TOXIC 220 Subliminal Sewage (Sugar Spiff, US)

Toxic 220 is part of the infamous Spiral Tribe. So delighted I was to hear this. It's jungle, it's Spiral Tribe.. it's gonna be good. After all the shite I have been reviewing this was it. WRONG. PLEASE COME AGAIN. THANK YOU. This is shit. Everyone is saying jump up is shit. No way. This is shit. Darkside rocks, I have just lately discovered my darkside/techstep other half as a dj. But with any form of music, too much is a bad thing. Two tracks, both dark. I like them both but then the programming just gets silly. Both tracks sound like they have 5 different rhythm patterns... nice listening, but it doesn't communicate well on the dancefloor, and either way it gives me a migraine. - kenya

breaks

FATBOYSLIM The Beat Burger EP (Astralwerks, US)

I always knew that a) the Chemical Brothers would in time influence a lot of people and that b) they would create many Chemical Brothers spawns. This EP sucks. When I got all these promos, weeks and weeks ago, I went to Flavor to drop them inna mix and just see how people hanging out reacted. I swear to god people wouldn't stop laughing until I did a nasty rewind and yanked it off the table. This stuff is like pop rock meets candy raver meets DJ Dan meets the Chemical Brothers, overburdened hiphop stolen beats with metal guitar riffs or cheesy samples and old stolen piano lines from people more talented. Sadly though in some places I bet this shit leaps off the 1200s and into the crowd at a rave and they eat it up. Go ravers. Rave on. - kenya

THE COTTON CLUB 'Nu Jack'

(Adrenaline, US) The Cotton Club and NU JACK. Times must be tough, I thought everyone buried this track in 94. Not a nu jack, nu jack, "break" nu jack. Anyways if you missed it way back when and want it now go get it. It's all there. In full nu jack 94 style glory. There are some remixes, watch out now, but whatever. I like Adrenaline a lot, but at times they seem to just rehash yesterday's favorites in a different key, a la Tweakers - tweaked out a la Josh Wink - higher state. - kenya

WILL WEB The Invasion EP

(Astralwerks, US) "Bass in your face", "straight up ghetto funk", rump quaking beats" the promo says this has it all. Fuck that, it sounds like a promo for a 2 live crew re-union. No, but this is the shit. Will Web is dope and talented at that. I liked this EP lots... nice breaks, nice hard bass. Look for other releases on Matrix and Direct Beat. I'll forgive Astralwerks for the Fastfood Bob thing because this promo is wicked. - kenya

HARD STUFF

DJ TRON Torture Traxx volume 1

(Digital Hut, US) It seems I'm always doing hardcore reviews after pulling all-nighters. I wonder what they sound like AFTER sleep. "Phantom 12xu" is nice and repetitive traditional hardcore/speedcore. Sheer energy pounding with what sounds like a sample saying "jump for joy" and sheep getting fucked in the background. The sample "I'm gonna grind your balls into guacamole" says it all for "Demon Slut", hard ass noisecore/gabber. "Pray for Death" is short but sweet (if you can say that about pounding gabber in a good way); wicked sample from John Carpenter's "Prince of Darkness" (awesome movie by the way). "I am the Lord" has a cool intro for a set beginner, even if it has rock guitars in it. The song itself tweaks out a few samples and uses them as noise more than as a sample. "Hell" closes things out with ambient evil noise. All samples on this rekkid are used sparingly, and not overdone. <bliss>

other shit

MEMBERS OF MAYDAY Sonic Empire/ Easy Over (Loud & Slow/Low Spirit, UK)

We reviewed the Sonic Empire CD in the last issue, so I won't go into this track too much. The version on here has an electro breakdown. Cheesy. "Easy Over" is decent minimal hard techno that has this ripping noise and an electronic rubber band sound on top. The record isn't anything special, even though it was like a big hit overseas. <bliss>

THE CHEMICAL BROTHERS Elektrobank (Astralwerks, US)

I hafta give it to the Chem Brothers, somehow they don't bore people. They bore the hell out of ME. You would think after their first release people would kind of be expecting some innovation. Every EP, album, and single sounds alike. Nice pattern nice formula, milk it I guess. But I think it's tired. It's like Chemical Brothers, you hear the name you know what to expect. I mean I guess that's cool. But anyways if you like their stuff, you'll like this, it's bumpin' or rump shakin' or something. Go buy it, consume, destroy, love, roll. - kenya

happy happy joy happy hardcore bitch

Noah accidentally dropped the rewrites for this issue's column in the toilet, and D.Cypol is busy filming pornos in Italy (between classes), so I could only get a few record reviews out of them. D.Cypol will be back in the States in December, and the boys have some sweet interviews lined up for the next couple issue, including Force and Styles (creators of "Heart of Gold") and Dj Breeze from Essential Platinum.

VINYLGROOVER *Guardian Angel/Beggin For More - World of Obsession (two-2)* Lately Vinylgroover has been getting the rundown as either being too corny or too cheesy by some of the UK crowd. I have to seriously disagree and I think Guardian Angel proves it wrong. Its definitely a kick in the right direction. A nice breakbeat intro, something that's finally coming back in happy hardcore, drops pretty rapidly into a nice vocal that leads up into a kicking "let it be" chorus. It's not the Beatles, mind you, but a pretty female kicking it around. All the right buildups and synths to make this a dancefloor bouncer. The flip side also has a nice breakbeat intro that kicks into a nice old-school feeling bouncy synth line. It draws you in with a definite early happy hardcore flavoured breakdown, and the buildup brings a nice vocal you may recognize from earlier tracks. A record definitely worth getting. *Noahphex*

STOMP/VINYLGROOVER *Give Me Your Love/Day by Day - Slammin Vinyl (RAR14)* Slammin Vinyl has always had the finest releases, and this one was highly anticipated by me, since it had both Stompy and Vinylgroover on it. The Stompy track disappoints, as the vocal is reminiscent of a bad movie sound track and the progression of the track loses all sort of energy. The record is saved, however, by the Vinylgroover side. "Day by Day" is in the same vein as many of VG's tracks. Nice bouncy stomp into which adds in a nice subtle break to push it along...multi-layered synths to give it a pushy, uplifting feel, then the heart pounding vocally breakdown. If you tend away from techno tracks and like a little singing in your tracks, this "12" is for you. *Noah*

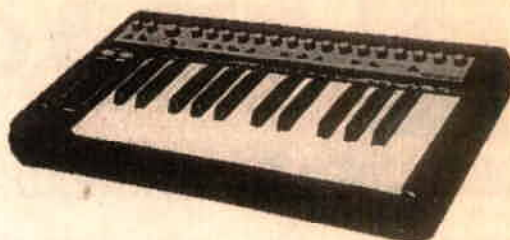
DEMO *I've Got A Feeling (Demo Remix/Ham&Brisk Mix) - Next Generation (NG4)* This track has been sitting in many a crate overseas for awhile now, on plate, but it's finally gotten to the states. And you should snatch it up while you can! The ultimate in uplifting bouncy vocal tracks, Demo takes the crowd up and spins them around with his mix of his track. Nice acid line with a stompy pound, that rolls it's way into Donna Grassie's crooning "I've got a feeling, deep inside my soul, I've got a feeling, that I'll never let you go." A total must get record. *Noah*

2 DAMN TUFF *Ruff Muff/Techno City - Next Generation (NG5)* Another fine slab of plastic from the NG crew. I'm not sure where 2 Damn Tuff came from, but they must have a strong background in either the Scottish or Dutch scenes, as this tracks brings in those German distorted 90s but intermingles them with those ever so UK styled old-school synth lines. It's not gabber, it's not exactly trancecore or happy hardcore, but a fusion of all of the above. It bangs away, keeping that uplifting feeling through a fusion of old-school synth stabs and b-lines. Techno City is almost straight up hardcore. It's fast and hard, and better than most Rotterdam hardcore you'd hear, but not anything I'd ever throw in a set. If you like gabber you may like this record. Still worth a listen if you want to add a bit of gristle to your set. *Noah*

IKON/THE DJ UNKNOWN PROJECT *Love Somebody Else/Critical Heights - Quosh (10)* The Quosh team back at it yet again, and this time with the help of Hixxy and Ikon. Ikon brings us "Love Somebody Else", which is a nice jungle influenced track maintaining an almost somber edge as the vocal cries that she now "loves somebody else." Still a definite stomper, and the absolute tearing jungle breakdown really makes the track. "Critical Heights" gets a reworking from Hixxy and with that you get a nice stompy, techno feeling track. No singing here but a straight up, bouncy track. This one tends to get more caning overseas but not something I prefer. Stick with the Ikon track and you got a nice track that can sit in the front of your crate. *Noah*

BRISK & VINYLGROOVER *Smooth&Irresistable/The Superior B Side - World of Obsession (two3)* What a team-up we got on the line here. Touted at the "Clash of the Titans EP" Brisk goes up against Vinylgroover and, as with any battle, there's a winner and a loser. The definite winner, which is easy to tell, is "The Superior B Side" which is a nice stompy track with, yes you bassheads, a wicked b-line jungly breakdown that has a hip-hop feel as it busts into a rap. Okay, cheesy maybe, but the kick to the track really makes it move along and it rocks a dancefloor everytime. The loser on this record is definitely the a-side, "Smooth and Irresistable". There's neither anything smooth or irresistible about this track. A 4-beat number with an almost trancy feel, the rap breakdown totally sllmes the track and the vocal makes you wanna dry heave. It sucks to say the least. Still, if you like them jungle breakdowns, and I know you do, you breakbeat fans, get this record for the B-side. *Noah*

tweakable toys



The Bass Station is an analog synth made by Novation (England). This synth is a force to be reckoned with. Although it was created in the 90s with techno in mind, it is quite unlike its competitors. Unlike most new synths, it is not a virtual analog, and it is not a 303 clone. Instead it boasts 17 true analog knobs. It also has 2 rotator wheels and 13 switches. The Bass Station can be run on 6 double-A batteries which gives hours of fun to the user who is on an airplane.

The Bass Station has a 25 key keyboard which can be transposed over a range of eight octaves. This powerhouse synth has 1 LFO and 2 Oscillators. Mine can store 7 presets while the rack versions can hold many more. The LFO can be synced to the MIDI clock and it has a variable cutoff switch. You can play with 3 wave shapes crossed with 2 wave forms which gives a variety of patterns. The 2 envelopes let a user do some serious programming to the preset.

Well, lets get right to it. This synth is Badass! It can create Bass lower than you can hear, to the point of pure vibration (assuming your sound system can handle it). It also will tweak high enough to pierce your brain, which is well beyond ear piercing. The tons of knobs give incredible user control for real time tweaking. This is one of the most flexible synths that I have ever played with. If you want sweet sounding melodies, it can do it. If you want evil acid, you just need to play with it for a while. However, if you are a 303 worshipper, I would advise a different piece of gear. Although the 303 was in mind when this was created, it goes far beyond that reject synth's capability. Water sounds and virtually every other acid tone can be found somewhere in the depths of this cryptic piece of gear. This synth creates a variety of unconventional acid sounds. Obviously describing sound in text is a bitch, but I don't need to because the bass station makes them, except the boring old recycled 303 acid. Thank God. In a world of recycled acid from years past, the Bass Station is the key to next generation of records. Chances are over the past year and a half, you have heard some new sounds that made you go WOW! Of those, I am certain some of them came from this synth.

My few complaints: it has no MIDI Thru, so it has to be placed at the end of a MIDI chain. A cutoff knob would be nice verses a switch. Other than that it is very stable. I have noticed one design error in my friend's and my bass station. The inch output has shaken a little loose, so once in a while it will just stop transmitting sound, but they have probably fixed that by now. If you are thinking of picking up this bad boy, you should check out the new super Bass Station rack mount. It has more knobs, switches and power.

The Bass Station is simply the bomb. It is quickly replacing the dying 303. Many producers hold theirs very dear and it rests at the heart of their studios. If I was to own only one analog piece of gear, there is no doubt I would choose this. The Bass Station will be taking electronic music into the future. If you want to find one used, good luck. I don't think too many people are getting rid of them.

-Asterix, Skyblazer Productions



cractivated

DEAR JOEY SMACKHEAD

Dear Joey,

Is it true what i hear about blowing e up your ass with a straw? I overheard a bunch of guys talking about doing that. I couldn't tell if they were serious or not. I mean, the way they described it it sounded like it made the e feel a lot stronger. But if I did that (let some guy stick a straw up my ass) would that make me gay? And would my ass be numb? What if I had to defecate? And are there any risks of STDs with this said activity? Any possibility of tearing my ass walls? I anxiously await your response.

Puckered Ass?
NYC

wElL pUcK, yANo Da lAsT tImE I PuT Da StRaW In My AsS wUzZ AbOuT 17 HoUrs AgO. It wUz MaD gOoD yO. You ShOuLd TrY It KiD. WhEn mY rOIL kICkEd IN Da thOuGhT tHaT aNoThA BrUtHa jUsT hAD hIs mOuTh INcHes aWaY fRoM mY sWeAtY TIGhT aSS dId tUrN mE oN (sO mAyBE IT dO aLta yOuR sExUaLiTeE, bUt whAt dO yA gOt a pRoBlEm wIt hOmOsExUaLiTy Ma BrUtHa?). BuT hElL whEn yOu hAvE dOnE Da aMmOuNt oF dRuGs I hAvE yOu aRe shoRe tO Go a lITtIE lEfTa cEnTeR. BuT hOnEsTiY yO fRoM a BrUtHa AnD dRuG aBuSa tO aNoThA, GO FO IT G! cUz Der iS aLwAyS Da aFlaHoUrS. :)

jOeY

If you have a question or concern for Joey please send them to Activated, c/o Joey, 2323 Sparrows Point Rd., Baltimore, MD 21219. Let us remind you that Joey is not an official member of Activated. We just owe him money. And running a zine isn't exactly the best way to make any. So he let us off the hook by letting him have his own little section in here so he could say "waddup to his G's" and to possibly "hook up with sum phly hunnies and score some smack yo" as he stated it. So please send all complaints to him and we will let him deal with it. You can always pay off our debt for us so we can get rid of him, but it's a hefty sum.

Proof that the annoying people that knock on your door on Sunday morning aren't just fun to argue with, but they give out cool shit that are good for lots of laughs in zines.

STEPS IN OVERCOMING MASTURBATION

Be assured that you can be cured of your difficulty. Many have been, both male and female, and you can be also if you determine that it must be so.

This determination is the first step. That is where we begin. You must decide that you will end this practice, and when you make that decision, the problem will be greatly reduced at once.

But it must be more than a hope or a wish, more than knowing that it is good for you. It must be actually a DECISION. If you truly make up your mind that you will be cured, then you will have the strength to resist any tendencies which you may have and any temptations which may come to you.

After you have made this decision, then observe the following specific guidelines:

A Guide to Self-Control:

1. Never touch the intimate parts of your body except during normal toilet processes.
2. Avoid being alone as much as possible. Find good company and stay in this good company.
3. If you are associated with other persons having this same problem, YOU MUST BREAK OFF THEIR FRIENDSHIP. Never associate with other people having the same weakness. Don't suppose that two of you will quit together, you never will. You must get away from people of that kind. Just to be in their presence will keep your problem foremost in your mind. The problem must be taken OUT OF YOUR MIND for that is where it really exists. Your mind must be on other and more wholesome things.
4. When you bathe, do not admire yourself in a mirror. Never stay in the bath more than five or six minutes -- just long enough to bathe and dry and dress AND THEN GET OUT OF THE BATHROOM into a room where you will have some member of your family present.
5. When in bed, if that is where you have your problem for the most part, dress yourself for the night so securely that you cannot easily touch your vital parts, and so that it would be difficult and time consuming for you to remove those clothes. By the time you started to remove protective clothing you would have sufficiently controlled your thinking that the temptation would leave you.
6. If the temptation seems overpowering while you are in bed, GET OUT OF BED AND GO INTO THE KITCHEN AND FIX YOURSELF A SNACK, even if it is in the middle of the night, and even if you are

not hungry, and despite your fears of gaining weight. The purpose behind this suggestion is that you GET YOUR MIND ON SOMETHING ELSE. You are the subject of your thoughts, so to speak.

7. Never read pornographic material. Never read about your problem. Keep it out of mind. Remember -- "First a thought, then an act."

The thought pattern must be changed. You must not allow this problem to remain in your mind. When you accomplish that, you soon will be free of the act.

In the field of psychotherapy there is a very effective technique called aversion therapy. When we associate or think of something very distasteful with something which has been pleasurable, but undesirable, the distasteful thought and feeling will begin to cancel out that which was pleasurable. If you associate something very distasteful with your loss of self-control it will help you to stop the act. For example, if you are tempted to masturbate, think of having to bathe in a tub of worms, and eat several of them as you do the act.

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INDICATIONS: For relief of occasional constipation or bowel cleansing before rectal examinations. This product generally produces a bowel movement in 2 to 5 minutes.

DIRECTIONS FOR USE:

Left-side position: Lie on left side with knee bent, and arms resting comfortably.



Or:

Knee-chest position: Kneel, then lower head and chest forward until left side of face is resting on surface with left arm folded comfortably.



With steady pressure, gently insert enema tip into rectum with a slight side-to-side movement, with tip pointing toward navel. Insertion may be easier if person receiving enema bears down, as if in having a bowel movement. This helps relax the muscles around the anus. Squeeze bottle until nearly all liquid is expelled. Remove tip from rectum. **Discontinue use if resistance is encountered. Forcing the enema can result in injury.**

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MIXTAPES REVIEWS

STEVEN KAYE Live at Summer Rush
<UNIT, Revolutions, Milwaukee> This tape is a lot better than the previous one I got from Steven, and again it is live. He starts off with some nice hard techno trance and acid trance, moves into some anthem stuff, then into progressive trance and house. A lot of the tracks I liked a lot, a few I kinda got bored with. Mixing was decent, not always flawless, but since this was recorded live we will give him the benefit of the doubt. The few imperfect mixes were probably not noticeable on the soundsystem.
 CONTACT: (414)591.2331 or weasel@barkingcat.org <bliss>

BOOTH Freedom: 2am-3am <Texas>
 Dj booth dj booth! Where to begin-skills? Got some. Good mixing/beatmatching. Track selection? Hated it. Why do I get stuck with these boom boom boom tapes for review? I give each tape a day in my car, if it's good it stays, if it's bad it goes and the next one goes in. This one lasted a day. No offense, just didn't feel it. The energy wasn't enough. This is that upbeat house/trance that like would sound good but then BAM that annoying little noise comes in for like 1000 measures and ruins it. I like this kinda music if it's done really well and it takes you on a trip; this tape didn't do it. Not that BOOTH couldn't kick it at a party though, just didn't feel it. For a house head I'd give it a 3.8 outta 5. For a drum and bass head, avoid it. **kenya**
 CONTACT: (972)699.1232

SAM POULIN Carbonated Grooves
 Carbonated Grooves that bust out yer butt on the way home from a bad trip to taco bell. For real, another tape where the mixing is good and the music just annoyed me. Minimal house, kinda thump thump thump with some little acid lines. Lasted a day in my car, out of curiosity. I didn't feel it. Good skills though. But again, unless ya like boom boom boom boom you probably won't feel this one. A solid tape though for everyone else. **kenya** CONTACT: (703)524.9149

JBONDY Inner Course
 Original Artwork on the cover and sleeve, big up Phil Evans, whoever you are. This tape started off okay, good old acid breaks. Lotsa people joke about acid breaks. If you do it right then acid breaks can be real nice, uplifting and very moving. This kid has the skills- lotsa nice mixes, sounds solid on the tables too. It's just weird though, unless bliss has had this tape for like 2 years and has been lazy, cause it has lotsa old tracks on it. It just comes off sounding kinda dated. My girlfriend knew the acid lines and the vocal samples to like every track. I just don't understand it. Like I said, if done right it's awesome. I'd like another tape with a better track selection and a little work on the set. He creates a good energy but then loses it and never really gets it back. He could definitely rock a party if he kept it upbeat though. **kenya**
 CONTACT: (213)962.1958

DJ FLUX vs DJ RINSE featuring MC PHLUID <B.A.S.S. KRU HooKaZ, SF>
 YES. A d'n'b tape for review. Wicked. This tape is crazy. Now I see how the west coast be doin it. 2 djs I definitely would like to play with. (ed note: kenya is a big dj ho) Flux takes you on a really good dark beginning but it's pretty, not overkill on the hoover and tech-step influences. After a bit Flux rinses the end of side 1 with some nice jump-up and the track off the Sniper EP. This kid can scratch too; he gets to it at the end of side 1. My mouth dropped open cuz I wasn't expecting it. Next time drop it on 'em from the beginning. RINSE takes it dark consistently through his whole side. NICE, good mixing by both Flux and RINSE, and they keep the energy going constantly. The only problem I had with this tape is PHLUID. Some of his rhymes are smooth, but... anyone hearing this tape already knows it's a jungle tape. For real, on this tape Phluid sez "IN THE JUNGLE" about 40 times. That's ill... just kick some rhymes; tellin me I'm in the jungle and listening to the jungle gets old quick. But besides that this tape is a keeper. These 3 could definitely rock a party from Los Angeles to NYC, no doubt in my mind. Incidentally the only 3 tapes in my car right now are this Flux vs Rinse, my Darkside/happy jump-up tape, and my Rotator tape from Detroit.
kenya CONTACT: (415)332.5800 xt 24-7

MERRICK BROWN Multiple Instances
(Texas) This tape is nice and smooth. For the most part the tracks are twinky chill techish house, nice chilling melodies, groovin' rhythms. Good shit. A member of the Texas Hardcorps, Merrick's mixing is solid and chill, perfectly complementing his track selection. Go for this tape, more music like this needs to get out to all the kids who need a dose of soul. CONTACT: 512.416.7777 or merrick@hardcorps.org or www.hardcorps.org <pezboy>

DYLAN DRAZEN Perils of Wisdom (NYC)
 Dylan continues his trend of putting out solid techno mixtapes. This one is bit housier than "Conscious of the Moment" was, but that doesn't stop it from being hard and pounding. Pick it up of course to add to your Dylan Drazen techno mixtape collection, heheh. CONTACT: 516.625.0366 or ddrazen@lilil.com <pezboy>

HUGH SHARPE Malfunction (Panda Records, NY) I consider Hugh to be one of the best goa Djs in the states. I haven't really heard too many of the west coast goa jocks, including Goa Gil, but from what I HAVE heard Hugh is close to the top. His mixing is getting pretty solid, not too many fade-ins at the ambient endings, and sometimes it's hard to tell when the next track starts. Interesting track selection, most of these tracks I never heard before. And lots of bass, for goa that is.
 CONTACT: hjs15@columbia.edu or 718.399.0139 <bliss>

DJ JEVIC Trance Warrior (NJ)
 Wow. I can't believe I've never heard of this guy. Wicked hard trance in the styles of X Trax, Prolekult, and Time Unlimited. The first side is a little more stomping and merciless, the second is more epic, anthem stuff. There are 3 Nostrum tracks on side b

to give you an idea. The mixing couldn't be better. You know when someone is mixing hard music and you can hear that the beat was soo on that it cancels out the 2 records' kick drums? Most good mixes will have that happen like maybe 1 or 2 beats out of a 4 beat measure. Jevic has it happen throughout the whole mix on a lot of his mixes. I can't tell if this is live or not, cause someone gets on the mic and says his name and the "1997". It could have been just him doing it, who knows. But either way, it is an awesome tape. <bliss> CONTACT: (732)431.0646

DJ KENNETH GRAHAM Hybrids 2 (The Voyage Continues) (Control Team, LA)
 Pezboy made me listen to this on a 4 hour roadtrip, and I'm glad he did. I didn't think minimal techno-house would have been roadtrip music, unless you wanted everyone in the car to fall asleep so it could run off the road and kill everyone. This was an exception I guess. Well Pez was about ready to cream his pants. I was diggin' it as well. I had to convince Pez to just be happy with the Control Team records I gave him to review and to let me keep the tape. So here is the review. I don't know shit about the music. I couldn't even tell you what labels are on here, except for the couple Control Team records that Pez now owns, and the only track I have on this tape (Trancesetters "Fly" on Touche). But it is good shit. Very souful and groovy techno. The mixing is insanely smooth. Wow.
 CONTACT: (818)972.2701 www.controlteam.com <bliss>

ROB DEVS Eastern Tribe "Coast to Coast Series" (Translucent, CT) A little birdie tells me that Rob is the one who left the threatening message on our voicemail that we printed in Activated 8, that he was pissed about our review for Forever and Ever in Activated 7. Well, even though I hear he is still mad about all that, giving this tape a positive review will show that we are fair at least, and don't give a shit about stooopid fucking scene politics. If you throw parties or put out tapes, or dj: then you had better expect to hear criticisms. I am not giving this tape a good review because of all that shit. I am because it is a kickass tape. This is the second tape from the set we reviewed Kookane's tape from in Activated 8. The first couple tracks throw me off, they were like hard house. But after the third or fourth track it oddly switches to hard techno and acid trance. Very very nice track selection, aside from the weird house beginning, and he's not a slouch at mixing either. OK, so now go get this 2 tape set since both tapes officially kick ass.

CONTACT: (714)485.5541 <bliss>
DJ RHOMBUS Untitled (Sonic Soul, Baltimore) Hmm... as a dj myself, the mixes confuse me. Not that they are off or anything. I can't really tell what exactly is going on sometimes. This is hella chill trip-hop, made for chillin and relaxing. So if you are doing that it will sound smooth. If you like groups such as Gus Gus and Sneaker Pimps you will dig this tape. Vocally slow house. Very nice to relax to. There are a few places in Baltimore that occasionally

TOP TENS

play this stuff, as well as Sonic Soul's "Cloudwatch" parties, which Rhombus is now a part of. CONTACT: Pete (410)467.8343 <bliss>

MARKUS SCHULZ/C.L. McSPADEN

(Plastik Records, AZ) Listening to this tape makes me wish I could be in Arizona at a desert rave hearing this stuff. I think I would lose my mind in a situation like that. Both play really lush and energetic progressive house and trance. But, I think Markus Schulz's side is the better of the two. The mixing is a lot tighter, and the programming is sensational. Took me on a trip. C.L.'s side isn't bad, but some of his mixes are just fades. CONTACT: (802)947.6500 Fax: (602)947.1330 <bliss>

SCOTCH TAPE <3M Company>

This tape gives me mixed feelings. It's uses are almost endless, from temporary to permanent situations you can go on for hours thinking of new ways to use it. You could use it to close the mouths of really annoying people, or you can use it on the gerbils to keep their feet from being free to scratch your ass when you.. well nevermind. Sometimes it sucks though, cause like you'll go to pull a piece off the roll, and it will rip unevenly, forcing you to go through half of the roll to finally get it straight again. And then there are the times where it takes a microscope and women's nails to find the beginning of the strip and peel it off. Pain in the ass. And Scotch tape is also very slutty, and asexual at that. As soon as you get the strip off it tries to mate with itself, and attaches to the other end.. so that piece is fucked and you have to get a new one, thereby increasing the population of tape-babies. But overall, the goods outweigh the bads, and Scotch tape ranks up there with Velcro in sometimes annoying but nonetheless needed stickywear. <bliss, with the help of Dan Efax at 5am on vrave>

DJ DOUBLE D Therapy III (SubLink,

CANADA) I must say I wasn't impressed with Double D's techno tapes, but lemme just say that she spins hardcore like a natural! "Shivers". There are soo many hardcore jocks up there, I guess with the weather being soo cold they need music that gets the adrenaline going. Forget the fact that she is a grrl. She kicks ass. Book her and book Fishead now!! There needs to be more hardcore here. And I don't mean the cheesy Industrial Strength stuff. That gets old. Why is it all badass women are named Luci? Luci Lawless (Xena) and Luci Double D. She also runs a cool newsletter about the scene up in her area and throws kickass parties too, so call her and get on the mailing list. CONTACT: (403)252.6856 <bliss>

DIETRICH

- (Masterplan, UnitPark, HiddenAgenda Racs., NYC)
- 1 Kirlian- Pleasure Yourself- (DiscoB, Germany)
 - 2 Vice- Pressure EP- (Tresor)
 - 3 Taylor Deupree- DUM white label- (Finland)
 - 4 Winston Gennans- Big Apple Reggae
 - 5 Dynamic Tension #3 white label- (UK)
 - 6 Tension Music 4
 - 7 Subhead 9
 - 8 Hidden Agenda 01
 - 9 Neil Landstrumm- Bedrooms and Cities LP- (Tresor)
 - 10 mc900t Jesus- Hell with the Lid Off

DJ SPEEDY

- (Cactus Records, Las Vegas)
- 1 Throb- Subnormal E.P. (Primate/UK)
 - 2 Reproach- Magnet 2000 (Jerki/GER)
 - 3 Rowland The Bastard- Your Mother Wouldnt Like It (Bionic Orange/UK)
 - 4 Lunatic Calm- Roll The Dice (Lunatic Calm/UK)
 - 5 DJ Speedy- Dont Swallow (Cactus/Acetata/US)
 - 6 Ben Tisdall- Filaments part 2 (Bush/UK)
 - 7 Recapture- Tone's & E-Facts (Contract Rhythm)
 - 8 Al-Farris vs. The Pagemaster- After Midnight (Jerki)
 - 9 The Mulder- The Police (Plastic City/GER)
 - 10 Wamdue Kids- Da Brick (DJ Speedy's HiRoller Mix) (Sounds/US)

KEVIN YOST

- (Guidance Records, Activated, PA)
- 1 Departure Lounge- Nu Odyssey (Paper Recordings)
 - 2 New Sector Movements- Futuristic Dancer (People)
 - 3 Dimitry from Paris- Sacre' Francals (Yellow)
 - 4 DJQ- We are One (Filter)
 - 5 Boo Williams- 12 Tribes (Guidance Records)
 - 6 Jon Cutler- The Harmonic Walk (Distant Music)
 - 7 Bob Sinclair- Space Front Project (Yellow)
 - 8 DJQ- Porn King Ep. (Glasgow Underground)
 - 9 Shazz- El Camino pt.2 (Yellow)
 - 10 Eric Davenport & Mike Knapp- The Groove Down (Black Licorice)

BLISS

- (Activated, Bagel Paper, Baltimore)
- 1 Fil Planet- Freedom (Chris Liberator mix) (Fithermobix, UK)
 - 2 Paul Gaarn- Not Enough (Telica 4, UK)
 - 3 Pablo Gargano- Astronologic EP (Metropolitan)
 - 4 Repulser- Double Barrel (Jon the Dentist mix) (Phoenix Uprising, UK)
 - 5 Influx- Heart Strings (Thrust, US)
 - 6 R.N.D. Technologies- Propulsion Ep (Primate)
 - 7 Signum- The Other Side/Flow of Knowledge (Jinx)
 - 8 Equator- Silence (Secret Silence) (Tesseract)
 - 9 Mysterio- Nightcrawlers (State Of Mind #11, US)
 - 10 I am poor.... send me pornos...

NOAH PHEX (Muppetfucker)

- (Harcrope, Activated, TX)
- 1 DJ Vinylgroover- Guardian Angel- World of Obsession (TWO-2)
 - 2 DJ Demo- I've Got a Feeling (Demo Mix)- Next Generation (NG004)
 - 3 DJ Vinylgroover- Day by Day- Siammin Vinyl (RAR014)
 - 4 DJ Magical- Take Me Away- Remix Records (remix 1)
 - 5 Kon- Love Somebody Else (Demo Remix)- Quosh (Quosh010)
 - 6 2 Darnn Tuff- Ruff stuff- Next Generation (NG005)
 - 7 Brisk&Vinylgroover- The Superior B-Side- World of Obsession (TWO-4)
 - 8 Devotion- By & Unknown- Quosh (Quosh009)
 - 9 Antisocial- Forever Young (Remix)- Pure Adrenalin (PA2)
 - 10 Dougal & Mickey Skedaddle- The Key- Essential Platinum (PL023)

SPEEDDEMON

- (Virginia)
- 1 Sound Associates- Power Cuts [Tortured]
 - 2 Ben Tisdall- Filaments [Bush]
 - 3 Akilah Bryant- Arachnophobia [Hybrid]
 - 4 Hardfloor- Strikout (Counterpoint Remix) [Harthouse]
 - 5 Ghetto Technics 7
 - 6 The Cardigans- Your New Cuckoo (Ian Pooley Remix)
 - 7 Green Velvet- Land of the Lost (Remixes) [Music Man]
 - 8 DJ Funk- Pumpin Tracks (Club Tools)
 - 9 The Pussycuts (Laidback Luke Remix) [Tag]
 - 10 Outsider- Tracks for Ghetto Blasters [Jus Trax]

DJ Speeddemon at The Tunnel



KENYA

- (Activated, Delaware)
- 1 777777- Collusion Promo (Collusion)
 - 2 Dream Team- Public Enemy (Joker)
 - 3 DJ RED- Enta Da Dragon (TOV)
 - 4 Da Demolition- Chemicals (Strictly Underground)
 - 5 The Riddler- At The Time (Joker)
 - 6 Swan-E- Lessons (Collusion)
 - 7 LightFoot- Pimpology (Echo Drop)
 - 8 NuYorican Soul- I Feel It- Its Alright (Ron Size rmx) (Giant Step)
 - 9 Killer Council- Riot Requiem (Recordings of Substancia)
 - 10 A-Sides- Punks (Strictly Underground)

PEZBOY

- (Activated, Baltimore/Massachusetts)
- 1 Kenneth Graham aka KG Beat "Phreaks EP" (Control Team)
 - 2 K.Hand "Mayday EP" (Acacia)
 - 3 Jamie Lidell "Freakin the Frame" (Mosquito)
 - 4 Joel Mull "Lask 001" (Lask)
 - 5 Kenneth Graham "Hybrids Vol. 1" (Control Team)
 - 6 Mad Mike "Ambush" (UR)
 - 7 Kodiak "Advanced I.A. EP" (Trope)
 - 8 Intern-Ference "Portrait of a Dead Girl- The Cause" (Disco B)
 - 9 Maurizio "M7" (Maurizio)
 - 10 R.N.D. Technologies "Propulsion EP" (Primate)

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featuring

- cardinal bodywide (crystal method mix) 01
- way out west the girl (extended radio edit) 02
- BB-3 wishing on a star (radio edit) 03
- olive you're not alone (matthew robert's cloud 9 mix) 04
- cirrus superstar dj (rip hop mix) 05
- juno reactor god is good (ip version) 06
- fluke drum bomb (album version) 07
- atomic babies purple 08
- the future sound of london my kingdom (part 1) 09
- uberzone box-forgone! 10
- the porn kings up in no good (milky bar kid's remix) 11
- frankie bones refusal to fight 12



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